



PRUDENCE HEWARD

Life & Work

By Julia Skelly

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A black and white portrait of Prudence Heward, a Canadian artist. She is shown from the chest up, looking slightly to the right. Her hair is dark and styled in a short, wavy bob. The word "BIOGRAPHY" is overlaid in large, white, sans-serif capital letters across the middle of her face.

BIOGRAPHY

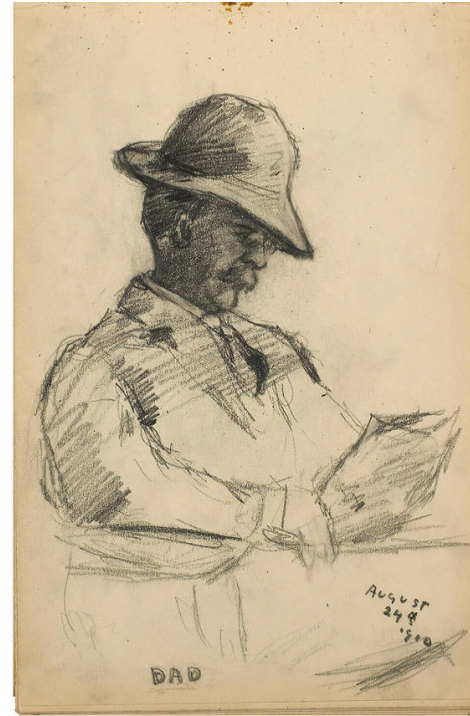
Celebrated for her sculptural forms, defiant figures, and expressionistic colours, Prudence Heward (1896–1947) created provocative representations of female subjects. She was affiliated with the Beaver Hall Group, the Canadian Group of Painters, and the Contemporary Arts Society, but also exhibited with the Group of Seven. After her death in 1947, the National Gallery of Canada, Ottawa, organized a memorial exhibition of her work, which toured across the country.

EARLY YEARS

Efa Prudence Heward was born on July 2, 1896, into a wealthy Montreal family. She was the sixth of eight children born to Sarah Efa Jones and Arthur R.G. Heward, who worked for the Canadian Pacific Railway. The family lived in a large house in Montreal, summering at Fernbank, near Brockville, Ontario. Later in her life, Heward often went to Fernbank with artist friends, including A.Y. Jackson (1882-1974), Isabel McLaughlin (1903-2002), and Sarah Robertson (1891-1948), for sketching picnics.¹

Heward was a frail child and she suffered from asthma her whole life, the frequent attacks forcing her to cease painting for various lengths of time. She often wrote to McLaughlin about how these interruptions were both frustrating and discouraging. In a letter from May 17, 1935, she writes: "I was in bed for a week with hay fever. I'm just beginning to feel myself again; how these attacks keep pulling me back and down, no one knows how much."² During her childhood, her poor health led to periods of isolation, which helped prepare her for later in life when she would spend long stretches alone in her studio.

Heward first began taking drawing lessons at the age of twelve, at the Art Association of Montreal. Starting in 1912, when she was sixteen, the Heward family experienced a series of shocks that would lead her to temporarily stop making art. On May 16 her father died, and less than a week later, Heward's sister Dorothy died in childbirth. Then another sister, Barbara, died in October at the age of twenty. The following year, her brother Jim contracted tuberculosis, though he recovered his health enough to enlist in the army. In 1914 Jim and Heward's other brother, Chilion, went to Europe to fight in the First World War.



LEFT: Prudence Heward, *Mommsy*, 1910, graphite on wove paper, 23.8 x 15.5 cm, National Gallery of Canada Library and Archives, Ottawa. RIGHT: Prudence Heward, *Dad (August 24th, 1910)*, graphite on wove paper, 23.8 x 15.5 cm, National Gallery of Canada Library and Archives, Ottawa.



LEFT: Prudence Heward, *Jim*, 1928, oil on canvas, 50.9 x 46 cm, Musée national des beaux-arts du Québec, Quebec City. The sitter is Heward's brother Jim. RIGHT: Prudence Heward, right, and her brother Chilion with an unidentified woman in England during the First World War.

Heward, along with her mother and her sister Honor, followed not long after, working for the Red Cross in England. She recalled later that she had been “unable to continue her painting” during these years.³ Being in London, however, benefited her art, as Heward attended exhibitions and learned about European modernism, which she later drew on in her work. Her cousin was the well-known Montreal interior designer Mary Harvey, who, it is believed, introduced Heward to the decorative arts of Roger Fry’s Omega Workshops and to the work of English painter Vanessa Bell (1879–1961), a designer of screens, textiles, and mosaic floors.⁴ The Heward family returned to Montreal in 1919, when she was twenty-three.



LEFT: Prudence Heward, *Untitled (Figural sketch of a nurse and a patient)*, c. 1916, graphite on wove paper, 18 x 12.8 cm, Prudence Heward fonds, National Gallery of Canada Library and Archives, Ottawa. RIGHT: Vanessa Bell, *Design for a Small Screen*, c. 1920, watercolour and gouache, with chalk, charcoal, and graphite, and with paper collage elements, including printed wallpaper, 55.3 x 75.3 cm, Art Gallery of Ontario, Toronto.

MONTREAL SUCCESS AND FRENCH TRAINING

On her return from Europe in 1919, Heward enrolled at the Art Association of Montreal (AAM) and studied under William Brymner (1855–1925) and Randolph Hewton (1888–1960). There Heward met fellow artists Edwin Holgate (1892–1977), Lilius Torrance Newton (1896–1980), and Sarah Robertson (1891–1948), among others.⁵

She was inspired by Brymner, who was influenced by the Impressionists and French modernists, including artists such as Paul Gauguin (1848–1903) and Henri Matisse (1869–1954). Brymner encouraged his students to engage with a range of subject matter, and urged them to develop their own approaches to colour use and representation of the human form. His openness to figure painting and advocacy of interpretative freedom influenced Heward and other Montreal artists who were focusing on painting figures at a time when the preferred Canadian subject matter was the landscape.



William Brymner, *The Vaughan Sisters*, 1910, oil on canvas, 102.4 x 129 cm, Art Gallery of Hamilton.

Heward began to have professional success as an artist in the early 1920s. She placed second in a competition for the Reford Prize for painting at the AAM in 1922, and as a student in the advanced class there, she won both the Reford Prize and the Women's Art Society Prize for painting in 1924. Encouraged by her achievements, she travelled to London in 1925 for the first time since the end of the First World War, to study art.

From London Heward moved to Paris and took classes at the Académie Colarossi, where she was taught by Charles Guérin (1875–1939), a French Post-Impressionist painter who had been a pupil of Gustave Moreau (1826–1898), one of Matisse's teachers. She also studied drawing at the École des beaux-arts under Bernard Naudin (1876–1946). This training in France, though brief, influenced her art practice throughout her life and her ongoing search for a personal style with which to represent human subjects. As with many French modernists, particularly the Post-Impressionists and Fauves, she painted people and things as she "saw" them, not necessarily as they actually appeared.



LEFT: Charles Guérin, *Nude*, 1907, oil on canvas, 116 x 89 cm, Hermitage Museum, St. Petersburg, Russia. RIGHT: Prudence Heward, *Figure Study*, 1925, graphite on wove paper, 26 x 21 cm, National Gallery of Canada Library and Archives, Ottawa.

RECOGNITION AND PRAISE

From early in her career, Heward garnered attention from the press with her paintings. She first received public acknowledgement in 1922 when she placed second in competition for the Reford Prize for painting at the Art Association of Montreal (AAM); her portrait *Mrs. Hope Scott*, c. 1922, had been included in that year's Spring Exhibition. In 1924 when she was a student in AAM's advanced class, she won both the Reford Prize and the Women's Art Society Prize for painting. The next year the jury for the Canadian section of the British Empire Exhibition at Wembley, England, selected her portraits of Mabel

Lockerby (1882–1976), painted around 1924, and Eleanor Reynolds, 1924. In 1925 an unidentified reviewer in the *London Sunday Times* singled out Heward's *Miss Lockerby*, c. 1924, noting that it was "a very promising, simply painted head."⁶



Prudence Heward, *Miss Lockerby*, c. 1924, oil on board, 59.2 x 45.7 cm, private collection.

In 1929 she won first prize at the Willingdon Arts Competition for *Girl on a Hill*, 1928, a work depicting the modern dancer Louise McLea. One critic, writing in February 1930, commented that Heward was on her way to Paris and therefore would not hear the positive chatter about paintings such as *At the Theatre*, 1928, and *Rollande*, 1929. A.Y. Jackson (1882-1974) noted her Willingdon painting in a letter to Isabel McLaughlin (1903-2002):

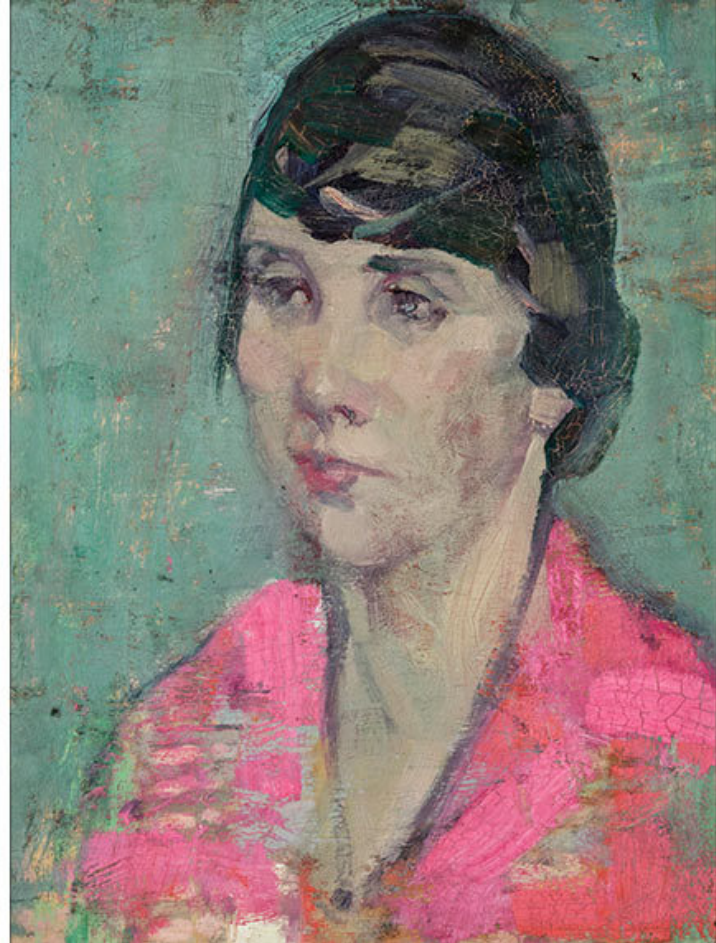
I went down to the opening [of the R.C.A. exhibition]. badly hung. and full of junk. Prudence Heward had a fine canvas there. I am sending her over to you as a little playmate. she leaves Jan 12th. I feel sure you will like her. though perhaps you are too much alike in character. like you she is reserved. and very modest about her work. and very generous in her appreciations of others. work. and very honest about what she likes and dislikes. and beneath all her quietness she has a nice little will of her own. You will remember she won the Willingdon prize. it was between her two canvases for first place. For a long time nobody took her very seriously. today. I think she and Holgate are the strongest painters in Montreal.⁷



Prudence Heward in the forest at Fontainebleau, c. 1925.

Heward never married. Although we don't know her reasons, in early twentieth-century Canada, a woman who married was often discouraged from continuing to work, whether by her husband or by social norms related to expectations of women's roles as wives and mothers.⁸ Heward is certainly not the only female artist in the early twentieth century to choose the unmarried life. The majority of women associated with the Beaver Hall Group did not wed.

In 1930 Heward and her mother moved into a large house at 3467 Peel Street, where she had a studio on the top floor. They lived together until the artist's death in 1947. Her life was full of intimate friendships, such as the one she shared with McLaughlin.



LEFT: Prudence Heward, *Self-Portrait*, c. 1926, graphite on wove paper, 26 x 21 cm, National Gallery of Canada Library and Archives, Ottawa. RIGHT: Prudence Heward, *Untitled*, c. 1925, oil on wood, 37.5 x 19.4 cm, Collection of Elizabeth and Tony Comper. Though this work is untitled it bears a striking resemblance to the artist and is likely a self-portrait or a portrait of one of the artist's sisters.

FRIENDSHIP WITH ISABEL MCLAUGHLIN

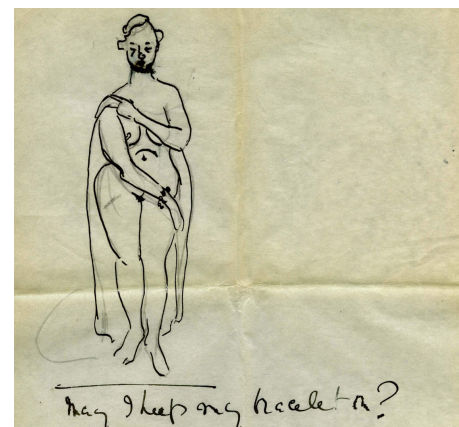
Through an introduction by A.Y. Jackson (1882-1974), Heward met Isabel McLaughlin (1903-2002), who was living in Paris and with whom she became lifelong friends. Both Heward and McLaughlin enrolled in classes at Paris's Scandinavian Academy in 1930. According to Heward's nephew, "When in Paris, Aunt Prue lived on the more conventional right bank and crossed over to the other side to study and paint. [André] Biéler felt that the Right Bank

represented her more conventional well-to-do family background, while the Left Bank represented her artistic temperament." From Paris, Heward and McLaughlin travelled to Italy, sketching in Florence and Venice. Heward produced several small oil sketches of Venetian scenes during this trip as well as during her previous trip to Europe, such as *Venice*, c. 1926. A *Montreal Gazette* critic referred to Heward's "impressionistic sketch of Venice" in a review of her first solo exhibition in 1932.⁹



LEFT: Prudence Heward, *Scene of Venice*, c. 1928, oil on panel, 18.7 x 23.8 cm, Montreal Museum of Fine Arts. RIGHT: Isabel McLaughlin, *Study for l'Abside de Notre Dame*, c. 1929, oil on wood panel, 48.6 x 40.2 cm, Robert McLaughlin Gallery, Oshawa.

The many letters Heward wrote to McLaughlin are an important source of information about Heward's interests, anxieties, and personality. They are often infused with humour and a sense of playfulness. In a letter from November 7, 1944, Heward describes how she had recently gone to see her doctor: "I was completely undressed and called out to him 'Oh Doctor, is it alright if I keep on my bracelet?'" On a sheet of paper attached to the letter, Heward had sketched a self-portrait in which she is naked, her left arm held across her chest and her right arm partially covering her stomach. On her right wrist she wears the bracelet she alludes to in her note.¹⁰



This ink sketch was included with a letter Heward sent to Isabel McLaughlin. Heward captioned the drawing "May I keep my bracelet on?"

In 1936 Heward travelled to Bermuda to stay at the McLaughlin family home. Although Heward had completed at least one painting of a black woman before this trip (*Dark Girl*, 1935), during her stay she likely gained inspiration for several of her paintings of black women, such as *Hester*, 1937, and *Girl in the Window*, 1941. She sketched, and possibly painted, black women living in Bermuda, and upon her return home also painted black women in Montreal.

WORK IN THE THIRTIES

Although Heward specialized in painting people, multiple times in the late 1920s and early 1930s she was invited to exhibit with the Group of Seven, who favoured landscape painting. In 1930 her works *At the Theatre* and *The Emigrants*, both painted in 1928, were part of the Group of Seven exhibition at the Art Gallery of Toronto (now the Art Gallery of Ontario) and at the Art Association of Montreal. In 1931 three of her paintings—*Girl Under a Tree*, 1931, *Cagnes*, c. 1930, and *Street in Cagnes*, c. 1930—were included in another Group of Seven exhibition at the Art Gallery of Toronto.



LEFT: Prudence Heward, *At the Theatre*, 1928, oil on canvas, 101.6 x 101.6 cm, Montreal Museum of Fine Arts. RIGHT: Prudence Heward, *Street in Cagnes*, c. 1930, oil on canvas, 55.8 x 43.5 cm, Robert McLaughlin Gallery, Oshawa. This was one of several paintings that Heward's close friend Isabel McLaughlin owned.



By 1932, at the age of thirty-six, Heward was offered her first solo exhibition, at W. Scott & Sons Gallery in Montreal. In preparation, she wrote to Eric Brown, director of the National Gallery of Canada, Ottawa, asking, "May I have the two [*Rollande*, 1929, and *Girl on a Hill*, 1928] that are at the National Gallery? To have a 'one man show' I would need everything.... I must know for sure before I decide about my show, its [*sic*] going to be a devilish lot of work."¹¹ In the end *Girl on a Hill* was not included in her solo show, likely because it was already part of the 1932 exhibition *Paintings by Contemporary Canadian Artists* at New York's Roerich Gallery. That exhibition ran from March 5 to April 5, so the painting would not have been available in time for Heward's solo show, which opened in Montreal in mid- to late April.

Throughout the thirties, Heward was an active member of artists' groups that were considered modern and avant-garde. She joined the executive committee of The Atelier: A School of Drawing Painting Sculpture in 1931, thereby supporting its founder, artist John Lyman (1886–1967).¹² The Atelier was sympathetic to trends of European modernism, which resonated with Heward's own artistic style. She was co-founder and vice-president of the Canadian Group of Painters (1933–39), and a founding member of the Contemporary Arts Society (1939–44). In 1941 she attended the Kingston Conference, organized by André Biéler and held at Queen's University.



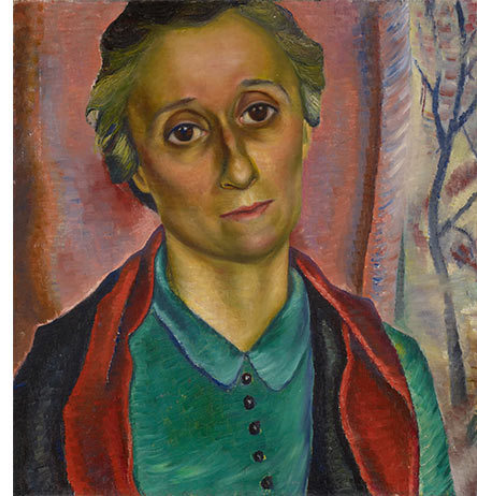
LEFT: Lilius Torrance Newton, *Nude in the Studio*, 1933, oil on canvas, 203.2 x 91.5 cm, private collection. RIGHT: Prudence Heward, *Study of the Drawing Room of the Artist*, c. 1940, oil on canvas, 66 x 48.3 cm, private collection.

Contrary to popular belief, Heward was not an official member of Montreal's Beaver Hall Group (1920–21), which itself had no official mandate or manifesto. But she was closely affiliated with the group, becoming friends with many of the members and exhibiting with them on several occasions.¹³ Unlike the artists who exhibited as part of the group, however, she did not need studio space at Beaver Hall Square, as she worked from the top floor of her mother's large house at 3467 Peel Street, which she depicted in *Study of the Drawing Room of the Artist*, c. 1940.

Known for her integrity and solidarity, Heward, in 1933, was asked to join the selection committee, with Lawren Harris (1885–1970) and Will Ogilvie (1901–1989), for the *Canadian Group of Painters* exhibition at the Art Gallery of Toronto. When the gallery's trustees worried that *Nude in the Studio*, 1933, by Lilius Torrance Newton (1896–1980), would be found offensive because of the nudity, Heward argued that the exhibition should be cancelled unless the work was included. *Nude in the Studio* was ultimately removed from the show.¹⁴ Despite her resistance, Heward was persuaded by her fellow artists to allow the exhibition to proceed as planned.¹⁵

ILLNESS AND INJURY

The asthma that plagued Heward throughout her life worsened after she was involved in a car accident in May 1939, when her friend Blue Haskell swerved his car on Peel Street and hit a tree. Heward's nose was injured, and this exacerbated her already poor health. She was likely further weakened by the grief that followed her sister Honor's suicide in 1943. Heward travelled to Los Angeles in 1947 with her mother and her sister Rooney to seek treatment at the Good Samaritan Hospital. She died in Los Angeles on March 19, 1947, at the age of fifty.



LEFT: Prudence Heward reading in Knowlton, Quebec, c. 1940. RIGHT: Prudence Heward, *Portrait Study*, 1938, oil on canvas, 45.7 x 43.2 cm, Art Gallery of Ontario, Toronto. The subject of this portrait is Heward's sister Rooney.

A memorial exhibition of her work was organized by the National Gallery of Canada, Ottawa, in 1948. A.Y. Jackson (1882–1974) wrote the catalogue essay, and Anne Savage (1896–1971) gave the address for the opening reception at the Montreal Museum of Fine Art on May 13, 1948. In that address, Savage remarked, "Not since the days of J.W. Morrice [1865–1924] has any native Montrealer brought such distinction to her native city, and never before has such a contribution been made by a woman." The exhibition travelled to nine Canadian cities during its sixteen-month tour.

REDISCOVERY

Heward was one of the first Canadian women artists to be rediscovered in the 1970s and 1980s, when feminist art historians began organizing exhibitions and writing about women artists who had been well known and respected during their lifetimes but who had not yet received adequate scholarly attention. In 1975 art historians Dorothy Farr and Natalie Luckyj curated *From Women's Eyes: Women Painters in Canada* at the Agnes Etherington Art Centre in Kingston, Ontario, and in 1986 Luckyj spearheaded *Expressions of Will: The Art of Prudence Heward*, also at the Agnes Etherington Art Centre. Thanks largely to these feminist exhibitions and accompanying catalogues, Heward is now recognized as an important modernist artist of the early twentieth century, and her paintings continue to garner attention from art historians concerned not only with Canadian art but also with issues of class, gender, and race.



Studio portrait of Prudence Heward, c. 1927.



KEY WORKS

Prudence Heward is renowned for her portraits of female subjects, though she also produced a few paintings of men, as well as landscapes and still lifes. Heward painted both white women and black women, but while the vast majority of her white subjects are clothed, several of her black subjects are nude or semi-naked. Heward's key works fall into three categories: women in landscape or rural settings, women in public spaces such as cafés and theatres, and women in domestic interiors. Most of Heward's subjects are unnamed in the title, meaning that we often do not know the identity of the sitter.

MISS LOCKERBY C. 1924



Prudence Heward, *Miss Lockerby*, c. 1924
Oil on board, 59 x 45.7 cm
Private collection

This portrait of Heward's friend, the artist Mabel Lockerby (1882-1976), is exemplary of Heward's early paintings of women, which tend to depict solitary figures with a muted palette in nondescript settings. Lockerby was a member of the short-lived Montreal artists' collective the Beaver Hall Group, notable for consisting mostly of professional women artists at a time when female practitioners were rarely granted the same artistic status as men.

Similar to another early portrait, *Eleanor*, 1924, here Heward represents Lockerby bust-length against a pale, neutral background. Her subject appears to be standing quite close to a wall, as her hair casts a shadow. The brush strokes are visible, particularly on Lockerby's dark clothing, and her shoulders appear massive relative to her head. Heward painted Lockerby again in *At the Café*, c. 1929, representing her in a public space associated, in the 1920s, with increased freedom and even hedonism. *Miss Lockerby*, while important for being an early example of Heward's

preoccupation with female sitters, does not display the modernist style or the deliberately modern setting of the latter work. *At the Café* shows the influence of the international Art Deco style in Lockerby's red and blue ensemble and Heward's tight brushwork, which differs dramatically from that of *Miss Lockerby*.

In 1925, *Miss Lockerby*, along with *Eleanor*, was selected by the jury for the Canadian section of the British Empire Exhibition, held in Wembley, England. *Miss Lockerby* was singled out by a London reviewer, who remarked that it was "a very promising, simply painted head." Indeed, Heward would improve her grasp of accurate proportions in later portraits. She would also begin to depict women further away from the viewer, allowing us to see most or all of their bodies, as in *Girl on a Hill*, 1928, and *Rollande*, 1929. Her later portraits, including *At the Café*, also adopt a more vibrant palette than is seen in *Miss Lockerby* and *Eleanor*. In 1927, *Miss Lockerby* was included in the *Exposition d'art canadien* at the Musée du Jeu de Paume in Paris.

Heward did not sign or date this work, which she appears to have given directly to Lockerby rather than sold, and it remained in the possession of the Lockerby family.



Installation view of the *Exposition d'art canadien* at the Musée du Jeu de Paume in Paris, 1927. Heward's *Miss Lockerby* is the third from the right, with Horatio Walker's *Labour aux premières lueurs du jour*, 1900, third from the left and Randolph Hewton's *Portrait of Miss B. Warner*, c. 1924, at far right.

AT THE THEATRE 1928



Prudence Heward, *At the Theatre*, 1928
Oil on canvas, 101.6 x 101.6 cm
Montreal Museum of Fine Arts

In *At the Theatre* Heward depicts women in a public place unaccompanied by men, reflecting the growing independence of women in the 1920s. Here we see two young female subjects seated together, waiting for a performance to begin. The theatre has been discussed as a space in which men and women go to see and be seen; historian Tony Bennett has described this dynamic as the “exhibitionary complex.”¹ Heward’s depiction of two young women in a public space recalls *In the Loge*, 1879, an earlier painting by American artist Mary Cassatt (1844–1926).² Heward likely would have been familiar with Cassatt’s work because of her knowledge of late nineteenth-century painting. In Cassatt’s painting, a woman dressed in black gazes through binoculars. Art historians have discussed Cassatt’s work in terms of active female subjectivity and spectatorship, yet such readings are complicated by the male figure in the background, who appears to examine the woman with his own pair of binoculars. Similarly, in Heward’s *At the Theatre*, the female subjects are actively looking, but they are also objects of the viewer’s gaze with the exposure of their bare necks, backs, and arms.



Mary Cassatt, *In the Loge*, 1879, oil on canvas, 81.3 x 66 cm, Museum of Fine Arts, Boston.

In a 1930 *Regina Leader* article on Heward, *At the Theatre* is described as a work showing the artist’s “decided advance over her prize-winning canvas of last year,” referring to Heward’s *Girl on a Hill*, 1928.³ According to art historian Barbara Meadowcroft, the models for *At the Theatre* were Marion and Elizabeth Robertson, the sisters of Beaver Hall Group artist Sarah Robertson (1891–1948).⁴ Although Heward was not officially a member of the Beaver Hall Group, she was friends with several of the members, and she sometimes exhibited with them.

The subject of female independence in public space is one that Heward again visits in *At the Café*, c. 1929.

GIRL ON A HILL 1928

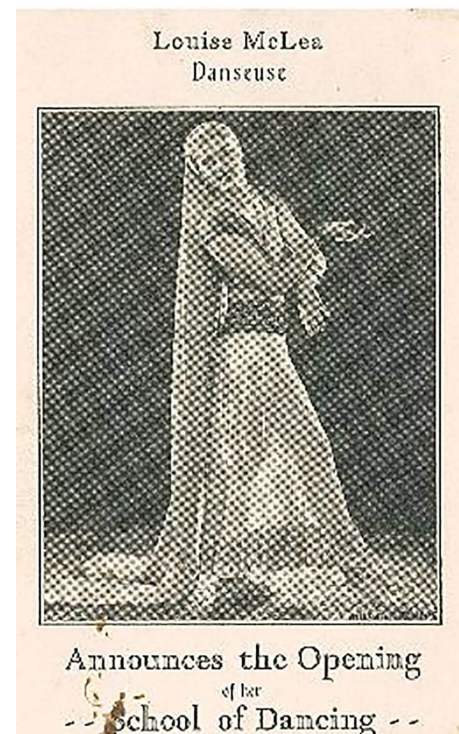


Prudence Heward, *Girl on a Hill*, 1928
Oil on canvas, 101.8 x 94.6 cm
National Gallery of Canada, Ottawa

With this portrait of Montreal dancer Louise McLea, Heward positions herself as a modern artist depicting modern subjects. McLea is seated in a country landscape, her hairstyle and loose-fitting dress reflecting the more liberated fashions of the time. Modern dancers commonly dance barefoot,¹ and McLea's bare feet are in the foreground, their dirty soles adding a touch of realism to the work. Her reddened cheeks and nose suggest physical exertion, as though she has stopped to rest after a performance.

McLea looks directly at the viewer, but rather than facing us full-on, she turns her head only partway, her slightly wary expression accentuated by dark, unsmiling lips. As curator Charles C. Hill wrote in 1975, Heward "portrays strong, independent women, women with individual lives and personalities, yet there is always a certain tension in her work."² This is one of many paintings by Heward that represent women as complex subjects who do not seek to please the viewer.

Girl on a Hill was instrumental in establishing Heward's reputation as a painter in the late 1920s. The painting won first prize at the 1929 Willingdon Arts Competition, established by the governor general of Canada, and American critics praised the painting when it was included in the exhibition *Paintings by Contemporary Canadian Artists*, which toured the United States in 1930. A Chicago critic commented that Heward's *Rollande*, 1929, and *Girl on a Hill* were "stunning portraits of women, distinguished, almost classical in their serene self-assurance."³



A card with Louise McLea in costume announcing the opening of her School of Dancing at the Westmount YMCA, c. 1930.

ROLLANDE 1929



Prudence Heward, *Rollande*, 1929
Oil on canvas, 139.9 x 101.7 cm
National Gallery of Canada, Ottawa

Heward often painted women in rural settings. She enjoyed painting and sketching landscapes around Fernbank (Athens, Brockville), where her family had a cottage, as well as areas of rural Quebec (Knowlton, Laurentians, Eastern Townships), which she incorporated into many of her portraits of women. In this work, a young woman stands with hands on hips, in front of a fence, wearing an acid-pink apron—the intense colour sets the subject apart from her subdued surroundings. The fence also serves as a barrier between Rollande and the farm behind her, suggesting that this daughter of farmers is symbolically turning her back on her past.¹

Heward painted *Rollande* the year after producing her prize-winning *Girl on a Hill*, 1928, which portrays the modern dancer Louise McLea seated on the ground against a country landscape. Whereas McLea goes unnamed in the title of the 1928 painting, Rollande, a young French Canadian, is identified by the title. Despite this, it's unclear how Heward and Rollande came to know each other. The subject is depicted with a tight mouth and angled eyebrows, giving her an intense, even angry, appearance. This antagonistic expression links the young woman with McLea in *Girl on a Hill*. Both sitters gaze directly at the viewer, but neither offers a warm facial expression. In these paintings, Heward established a pattern of illustrating solitary women as modern, self-contained subjects.



LEFT: Tamara de Lempicka, *Portrait of the Duchess de La Salle*, 1925, oil on canvas, 162 x 97 cm, private collection. RIGHT: Prudence Heward, *Sisters of Rural Quebec*, 1930, oil on canvas, 157 x 107 cm, Art Gallery of Windsor.

Rollande also appears in Heward's *Sisters of Rural Quebec*, 1930, pictured with her younger sister, Pierrette. The pair is shown looking in different directions—Rollande turns her head partly to the left to gaze out at the viewer while Pierrette looks downward. Both sisters are unsmiling, their faces tight and withdrawn. This work further reflects Heward's tendency to portray women in an untraditional way.

Heward's paintings of robust, stylized women have been compared with the work of Tamara de Lempicka (1898–1980), a Polish-born artist who also specialized in the depiction of female subjects. The woman in de Lempicka's *Portrait of the Duchess de la Salle*, 1925, is in a pose similar to that struck by Rollande. *Portrait of the Duchess de la Salle* was exhibited in Paris in 1926, the same year Heward was living in that city.² Even if Heward had not seen the painting in situ, she likely was aware of it, as de Lempicka's famous *Autoportrait* (*Tamara in the Green Bugatti*), 1925, had garnered a great deal of media attention for the artist around that time.

When *Rollande* was shown in February 1930 as part of the Fifth Annual Exhibition of Canadian Art at the National Gallery of Canada, Ottawa, the painting was singled out as a showstopper. The *Regina Leader* wrote: "No picture is attracting more appreciative attention than 'Rollande,' by Prudence Heward, the young Montreal artist who took first place last year in the Lord Willingdon competitions with her painting 'Girl on Hill.'" ³ According to the same writer, Heward had sketched the portrait on Île d'Orléans, in the St. Lawrence River near Quebec City, the previous summer. The painting continued to receive positive reviews when it was exhibited in the United States in 1930, and in Australia, New Zealand, Hawaii, and South Africa in 1936.

AT THE CAFÉ (MISS MABEL LOCKERBY) C. 1929



Prudence Heward, *At the Café (Miss Mabel Lockerby)*, c. 1929
Oil on canvas, 68.5 x 58.4 cm
Montreal Museum of Fine Arts

Heward's *At the Café* represents a theme favoured by many European male artists in the 1920s: the solitary female seated in a coffee house. This subject spoke to women's increased freedom and their desire to be alone in public spaces. In 1926 German artist Otto Dix (1891–1969), for instance, painted the journalist Sylvia von Harden seated in a café. Between her famously long fingers the sitter holds a cigarette, a signifier of female emancipation in Europe and North America at that time. Von Harden's red-and-black checkered dress clashes with the acid-pink background, a pink similar to that of the apron worn by the young woman in Heward's 1929 painting *Rollande*.



LEFT: Studio portrait of Gluck, 1926, photographed by E.O. Hoppé. RIGHT: Otto Dix, *Portrait of Journalist Sylvia von Harden*, 1926, oil on wood, 121 x 89 cm, Centre Pompidou, Paris.

The woman portrayed in Heward's *At the Café* is artist Mabel Lockerby (1882–1976), whom Heward knew well from the Montreal art scene and the Beaver Hall Group's exhibitions and social activities.¹ Lockerby wears a vibrant red smock-like jacket over a navy-blue blouse. She shares the severe expression seen in many of Heward's portraits, as well as the rosy complexion of the women in *Girl on a Hill*, 1928 and *Rollande*, 1929. This is not a naive, inexperienced artist. She is self-contained and possibly world-weary.

Remarkably for Heward's oeuvre, shadowy figures appear in the background.² Their dark coats and fedoras suggest that these figures are men; however, Heward may have intended them to be read as cross-dressing women. The queer English artist Gluck (1895–1978; born Hannah Gluckstein into a wealthy Jewish family) was often photographed in hats and coats very similar to those worn by the figures in this painting's background. Reading these two figures as androgynous women supports a queer and feminist interpretation of *At the Café* as a work that speaks to women's increased presence in public places traditionally regarded as masculine.³

At the Café is arguably Heward's most modernist painting: not only does it employ Art Deco design vocabulary but it also represents a female artist, alone, in a public space, and it points to the possibilities of queer spectatorship. Significantly the obscenity trial against Radclyffe Hall's classic lesbian novel *The Well of Loneliness* had occurred in England in 1928. It was as a result of this trial that certain visual signs—for example, the cigarette, the monocle, and androgynous or masculine dress—had begun to be interpreted as signifying lesbian identity.⁴

THE BATHER 1930



Prudence Heward, *The Bather*, 1930
Oil on canvas, 162.1 x 106.3 cm
Art Gallery of Windsor

The Bather was the most controversial painting in Heward's oeuvre during her life. This painting stands as evidence of the artist's commitment to portraying female subjects with an unflinchingly unidealized approach. The sitter's identity is unknown, Heward not having named her in the title, and we do not know whether the artist knew her, other than as a model.

Unlike many of Heward's paintings that were critically lauded when first exhibited, this work received harsh reviews. In contrast to the sitter in the similarly titled *The Bathers*, 1937, by Montreal-based artist Edwin Holgate (1892–1977), Heward's subject in this painting sits in an unflattering pose, her shoulders hunched while she looks out at the viewer, whereas Holgate's bather does not meet the viewer's gaze.

Painted in 1930 *The Bather* did not appear in an exhibition until 1933, as part of the *Canadian Group of Painters* show at the Art Gallery of Toronto (now the Art Gallery of Ontario). In his exhibition review, Robert Ayre referred to Heward's "coarse, vital bather," and he prophesied that "the pretty, pretty school will not like ... Prudence Heward's 'Bather,' and so the fight against reaction goes forward."¹

Reviewers such as Ayre tended to single out *The Bather* as an example of the modernist direction of the group.² This was not necessarily a compliment. When faced with European modernist art at the famous 1913 Armory Show in New York, many Canadian critics had hostile reactions, and some commentators were still suspicious of modern art in the early 1930s.³

In a satirical illustration titled "An Artist Draws His Impressions of 'Expressionist' Art," which appeared in the *Toronto Evening Telegram* on November 25, 1933, a caricature of *The Bather* appears alongside other caricatured paintings. The expression of Heward's bather has been altered to a look of delighted surprise directed at the "lettuce" (accompanied by fork and spoon) near her feet. The large rocky formations have been transformed into broken plates. The text reads: "Even 'The Bather' made the artist hungry. He thought it was a cook watching a salad sprout with forks, spoons and all!"⁴

This parody attempts, and fails, to erase the seriousness and attention with which Heward painted her sitter. That the unidealized white female subject caused anxiety in viewers of the time indicates that Heward had produced a work that challenged notions of how women should be represented in early twentieth-century Canadian painting.



Satirical cartoons criticizing works from the *Canadian Group of Painters* exhibition at the Art Gallery of Toronto in 1933, published in the *Toronto Evening Telegram*, November 25, 1933. Of Heward's *The Bather*, the author writes: "Even 'The Bather' made the artist hungry. He thought it was a cook watching a salad sprout with forks, spoons and all!"

GIRL UNDER A TREE 1931



Prudence Heward, *Girl Under a Tree*, 1931
Oil on canvas, 123 x 194 cm
Art Gallery of Hamilton

Girl Under a Tree is a rare example of Heward depicting a white female nude.¹ It was also a personal favourite of the artist's—the only one of her own paintings she hung in her bedroom.² Although this is her only confirmed painting of a white female nude, her sketchbooks at the National Gallery of Canada, Ottawa, reveal that she did numerous sketched studies of both male and female nudes.

Like *The Bather* and many of Heward's other paintings, the sitter for this work is unknown to us. The female subject is integrated into the landscape, a type of depiction that fellow Montreal painter Edwin Holgate (1892–1977) became well known for in works such as *The Bathers*, 1937. But whereas the female bodies in Holgate's paintings often echo the landscape itself, the woman in Heward's painting seems out of place because she is not lying next to a body of water as though she has been swimming, and the light in the painting indicates that she is not naked for the purposes of sunbathing. Artist-critic John Lyman (1886–1967) noted this dissonance when he wrote in his journal: "Bouguereau [1825–1905] nude against Cézanne background."³ In other words, the



Edwin Holgate, *Nude in a Landscape*, c. 1930, oil on canvas, 73.1 x 92.3 cm, National Gallery of Canada, Ottawa.

way that Heward painted the woman's body is very different from the style she used to paint the background landscape. Nevertheless, according to Group of Seven painter A.Y. Jackson (1882-1974), artist Arthur Lismer (1885-1969) thought it was "the best nude ever painted in Canada."⁴

The largely positive reception of Heward's painting reveals what was, and was not, acceptable in the Canadian art world of the early 1930s. When *Girl Under a Tree* was included in the December 1931 Group of Seven exhibition, it inspired commentary, even some controversy, but not scandal.⁵ Four years later, when Lilius Torrance Newton (1896-1980) exhibited *Nude in the Studio*, 1933, at the Art Gallery of Toronto (now the Art Gallery of Ontario), it was taken down because of concerns that the subject was a "real" naked woman rather than an allegorical or mythic nude such as depicted in *The Birth of Venus*, 1482-85, by Sandro Botticelli (1445-1510). It appears that in the late 1920s and early 1930s in Canada, the female nude in a landscape, as in Heward's painting, was acceptable, while a naked woman in a studio, as in Newton's work, was not. This is likely because a nude in a landscape struck contemporary viewers as justified or at least understandable, whereas a naked model in a studio struck them as gratuitous and unnecessary.

HESTER 1937



Prudence Heward, *Hester*, 1937
Oil on canvas, 122.5 x 89.2 cm
Agnes Etherington Art Centre, Kingston, Ontario

Heward produced several paintings of black women, but *Hester* is remarkable for being her only painting of an adult black female subject who is named in the title. Despite this, we do not know who this woman was or how Heward met her. This is typical of Heward's black female subjects, and it's unclear why she seems to have had a particular interest in representing these sitters.

Heward travelled to Bermuda in 1936 to stay with her friend, the artist Isabel McLaughlin (1903–2002). Although Heward's first work representing a black woman, *Dark Girl*, 1935, was completed before that trip, her time in Bermuda provided Heward with the opportunity to paint both black female models and vibrant landscapes.¹ Heward also made sketches of black women as preparation for her paintings, for example her *Study of a Black Nude*, c. 1936, which she likely produced while in Bermuda.

Heward included the sumach plant in *Hester*, which she had previously used in *Dark Girl*. The plant, despite being found not only in tropical climates but also in Canada and elsewhere, has been read as exotic by art historian Charmaine Nelson, among others. Heward produced a preparatory sketch entitled *Sumachs—Study for Background of Dark Girl* around 1935. By framing the body within a lush and colourful landscape, Heward exoticizes the female subject and positions her as "other" in relation to white Canadians.² Some art historians have rejected this reading of *Hester*, but it is worth asking whether we can imagine Heward painting a white female nude against this background and in this pose. In *Girl Under a Tree*, 1931, which represents a rare example of Heward depicting a white female nude, her approach is significantly different in both the setting and the sculptural, idealized body.

After Heward returned to Montreal, she completed *Hester* and then continued to paint black women in works such as *Girl in the Window*, 1941. Heward owned a copy of George Bernard Shaw's 1932 book *The Adventures of the Black Girl in Her Search for God*, in which the female protagonist questions white authority. The book may point to some of the racial issues she was thinking about when painting black subjects.



Prudence Heward, *Dark Girl*, 1935, oil on canvas, 92 x 102 cm, Hart House, University of Toronto.

GIRL IN THE WINDOW 1941



Prudence Heward, *Girl in the Window*, 1941
Oil on canvas, 86.4 x 91.5 cm
Art Gallery of Windsor

Girl in the Window is distinctive for being Heward's sole portrayal of a black female subject seated in a domestic interior. Only a pane of glass separates the woman and the outside world, which is urban rather than rural or exotic. As some scholars have noted, the buildings in the background indicate a working-class part of Montreal, thus revealing the poverty experienced by many black women in the 1930s and 1940s.¹

As with many of Heward's paintings, despite the title, this work portrays a woman rather than a girl. In Heward's painting of a young black girl, *Clytie*, 1938, the subject wears a pink dress and white gloves. Yet in most of her paintings of black women, Heward depicts her subjects nude or semi-naked, as in *Dark Girl*, 1935, and *Negress with Sunflowers*, 1936. The subject in *Girl in the Window*, however, wears a cardigan, and her stomach is covered with a skirt or blanket. But she wears no blouse under the sweater, so her breasts are partially visible. This is not an explicitly erotic painting, but by making the choice to reveal the woman's breasts, Heward presents her as vulnerable and accessible to the viewer's gaze, whether the viewer is male or female, and the sitter may well have been perceived as a sexual object. This speaks to the power imbalance between the white artist and the black sitter. As with most of Heward's paintings of black women, the identity of the woman in *Girl in the Window* is unknown, as is how Heward met her.²

In her review of the second exhibition of the Canadian Group of Painters (1936), artist-critic Pegi Nicol (1904–1949) commented regarding *Dark Girl*, "Miss Heward has her own honestly morbid colour and special manner of painting moping women."³ More recently, art historians have also remarked on the apparent melancholy of Heward's black female subjects, often arriving at different conclusions about the artist's intentions. Curator Natalie Luckyj, for instance, suggests that Heward's paintings of black women provided the artist with an opportunity to "explore the potential of unusual and dramatic colour harmonies,"⁴ whereas art historian Charmaine Nelson maintains that these paintings speak to an imbalance of power between a white female artist and black female models.⁵



Prudence Heward, *Negress with Sunflowers*, c. 1936, oil on canvas, 86.3 x 91.4 cm, private collection.

PORTRAIT (MRS. ZIMMERMAN) 1943



Prudence Heward, *Portrait (Mrs. Zimmerman)*, 1943
Oil on canvas, 107.3 x 91.9 cm
National Gallery of Canada, Ottawa

This portrait is one of Heward's few depictions of women that does not feature a background landscape. This signifies a break from Heward's earlier works, such as *Rollande*, 1929. More than any of her other works, this painting showcases Heward's familiarity with and interest in Expressionism and Post-Impressionism, through the way she employs colour to express emotional states and evoke those states in viewers. In *Portrait (Mrs. Zimmerman)*, the swirling paint and intense hues recall Post-Impressionist works such as *Night Café*, 1888, by Vincent van Gogh (1853-1890). In Heward's painting, the green chair, which appears to be tilting forward—contrary to perspectival logic—recalls the dramatically foreshortened green billiard table of Van Gogh's painting. Significantly Heward owned a copy of Julius Meier-Graefe's *Van Gogh: A Biological Study*, published in 1922, so we know that she was aware of the Dutch artist's life and work.

Despite the portrait's title including the woman's married name, we do not know her identity or even her first name. Based on the title, one might assume that this was a commissioned painting. However, the painting was donated to the National Gallery of Canada by the artist's family in 1948, which suggests that the painting was not commissioned by Mrs. Zimmerman or her husband—unless one or both of them had been unhappy with the portrait and returned it to Heward. There is no explanation on the back of the painting; it is simply signed and dated "1943."

Portrait (Mrs. Zimmerman) was included in the 1949 exhibition of Heward's work at the Willistead Art Gallery, a manor house that was the original home of the Art Gallery of Windsor, Ontario, from 1943 to 1975. An art critic commented in a review of that exhibition: "In her later portrait studies ... [such as] *Mrs Zimmerman*—the design is still there but more softly. The colors and the ways in which they are applied are mellower and the stress is placed on the individual rather than the picture as a whole."¹ The sitter wears red lipstick, and her nails are also painted red. These details serve to identify her as a contemporary urban woman, just as the public setting of Heward's painting *At the Café*, c. 1929, positions the artist Mabel Lockerby (1882-1976) as a modern female subject.



Vincent van Gogh, *Night Café*, 1888, oil on canvas, 72.4 x 92.1 cm, Yale University Art Gallery, New Haven.

FARMER'S DAUGHTER 1945

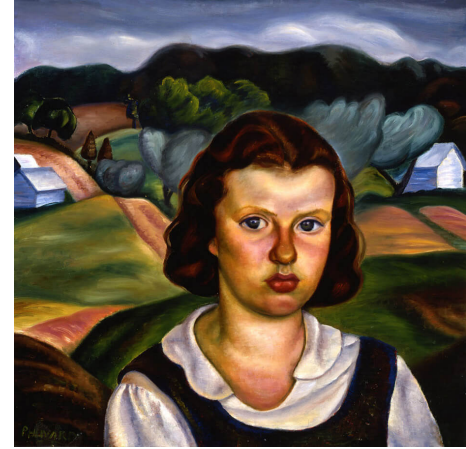


Prudence Heward, *Farmer's Daughter*, 1945
Oil on canvas, 61.2 x 51.2 cm
National Gallery of Canada, Ottawa

The woman in this painting is an intriguing amalgam of many of Heward's previous female subjects, and the canvas is one of the last she produced. The sitter is depicted within a rural setting, as in *Rollande*, 1929; she occupies most of the pictorial space, as does Mabel Lockerby (1882–1976) in *At the Café*, c. 1929; she shares a title with the younger *Farmer's Daughter* of 1938; and she has dark red lips and red nails, as does the subject in *Portrait (Mrs. Zimmerman)*, 1943, a work painted two years before this one.

It is tempting to read Heward's representations of women in a linear narrative fashion. Both *Farmer's Daughter* of 1938 and *Rollande* explore a young woman's ambivalent relationship with the land and rural life. In the 1945 *Farmer's Daughter*, by comparison, the landscape is not as carefully depicted, suggesting that it holds less importance for the female subject. As art historian Barbara Meadowcroft notes, the fence, an important symbol in *Rollande*, is reduced to a mere squiggle in the *Farmer's Daughter* of 1945.¹ Heward no longer relies on symbolism to communicate her meaning, focusing instead on the woman's physical and psychological strength, indicated by her facial expression and other body language.

Although visual similarities exist between the woman in the 1945 *Farmer's Daughter* and the girl in the 1938 version, there is an obvious age difference between the two sitters. Nonetheless, Heward invites her viewer to read the two paintings in relation to each other by giving them the same title. Whereas both daughters are shown relatively close to the picture plane, the younger daughter is cut off at the bust, and she appears somewhat uncertain, if not defiant. The older daughter occupies much more of the pictorial space. She crosses her arms in a confident gesture, and her gaze is level, her face set in an expression of determination. If this woman has decided to leave the rural life behind her, we cannot doubt that she will follow through on that decision.



Prudence Heward, *Farmer's Daughter*, 1938, oil on canvas, 66.6 x 66.5 cm, Winnipeg Art Gallery.



SIGNIFICANCE & CRITICAL ISSUES

Prudence Heward was a central figure in the Montreal art world from the 1920s through the 1940s and participated in the avant-garde art movement in Canada in the early twentieth century. Primarily known for her figurative paintings, she employed principles of European modernism, such as expressionistic colour, in her art. In the 1970s feminist art historians rediscovered her work, and more recently, scholars have critiqued her depictions of black women.

THE BEAVER HALL GROUP

Although not officially a member of the Beaver Hall Group, Heward was close to several of its nineteen members, including Sarah Robertson (1891–1948) and Mabel Lockerby (1882–1976). The Beaver Hall Group (also known as the Beaver Hall Hill Group) was comprised of artists who shared studio space at 305 Beaver Hall Hill in Montreal and exhibited together. Heward, born into a wealthy family, had her own studio on the top floor of a house on Peel Street, where she lived with her mother.



LEFT: Lilius Torrance Newton, *Portrait of Prudence Heward*, c. 1920, oil on canvas, 64 x 53.3 cm, private collection. RIGHT: Sarah Robertson, *Untitled*, c. 1930s, oil on canvas, 39.4 x 44.5 cm, private collection. Robertson's untitled landscape shows the banks of the St. Lawrence River; it was painted while she was staying with Heward at Fernbank, Heward's summer cottage in Brockville, Ontario.

The group, which had no manifesto, was formed in 1920 and is significant in the history of Canadian painting for being the first artists' collective in which women played key roles. Previously women who painted were largely regarded as amateurs rather than as professional artists. Notably the Beaver Hall Group was the first artists' association in Canada to consist mostly of women who not only painted but also exhibited and sold their work. While there is some disagreement about how long the group lasted, most scholars agree that it disbanded in 1921 or 1922, because of financial problems.

EXHIBITING WITH THE GROUP OF SEVEN

Despite Heward's commitment to painting people, an art critic for the *Montreal Gazette* wrote in 1932 that Heward was known as "an adopted daughter of the Group of Seven" because she had exhibited with the landscape painters on three occasions. This description may not be entirely accurate, but she exhibited *Jones Creek*, 1928, and *Tonina*, 1928, with the Group of Seven in 1928 at the Art Gallery of Toronto (now the Art Gallery of Ontario). Her paintings *At the Theatre*, 1928, and *The Emigrants*, 1928, were included in the Group's 1930 exhibition at the Art Gallery of Toronto and at the Art Association of Montreal. Three works—*Girl Under a Tree*, 1931; *Cagnes*, c.1930; and *Street in Cagnes*, c. 1930—were included in the Group of Seven show at the Art Gallery of Toronto in 1931.



Prudence Heward, *The Emigrants*, c. 1928, oil on canvas, 66 x 66 cm, private collection.

A.Y. Jackson (1882–1974) admired Heward's work, and he wrote the catalogue essay for her 1948 memorial exhibition, a major touring show. Despite her contact with the Group of Seven, Heward continued to focus on the human subject until she stopped painting in 1945 because of illness, though she did produce several landscapes during her lifetime, including *Laurentian Landscape*, c. 1935, and *The North River, Autumn*, 1935. She often painted *en plein air*, on wood panels, recalling the technique of French Impressionists such as Claude Monet (1840–1926). She liked to go on sketching trips in Ontario and Quebec with fellow artists, including A.Y. Jackson, Anne Savage (1896–1971), and Sarah Robertson (1891–1948).



LEFT: Prudence Heward, *Autumn Landscape*, c. 1941, oil on plywood, 36.2 x 30.5 cm, National Gallery of Canada, Ottawa. RIGHT: Prudence Heward, *The Blue Church, Prescott*, 1933, oil on panel, 35.2 x 30.4 cm, McMichael Canadian Art Collection, Kleinburg. This painting was owned by Heward's close friend A.Y. Jackson.

RACE AND GENDER

Most of Heward's paintings represent women, both black and white subjects. She also produced several paintings portraying Indigenous female subjects, such as *Indian Head*, 1936. In her titles that do not identify sitters by name, she often used the term "girl" rather than "woman."¹ In the early twentieth century, gendered language was not as critically examined as it is now, and this was standard usage until the 1970s.

We do not know for sure Heward's motivations for choosing to paint black women, but her decision to produce several paintings of them, as well as of a young black girl (*Clytie*, 1938), indicates that she had a particular interest in the black female subject. Whether this interest was primarily formal (in that painting black women allowed her to experiment with different colours of paint), altruistic (calling attention to issues of race in Canadian society), a result of the availability of black models in early twentieth-century Montreal (many of whom worked as domestics and needed the additional money), or a combination of these factors, art historians have perceived these works in a



LEFT: Prudence Heward, *Indian Head*, 1936, oil on panel, 36 x 30.6 cm, Robert McLaughlin Gallery, Oshawa. RIGHT: Prudence Heward, *Clytie*, 1938, oil on canvas, 101.8 x 66.6 cm, Robert McLaughlin Gallery, Oshawa.

range of ways.² There were sometimes hostile, indeed racist, reactions to Heward's depictions of naked black women, focusing on their ostensibly unattractive body language, such as hunched shoulders and "melancholy" expressions. Significantly Heward's library included George Bernard Shaw's *The Adventures of the Black Girl in Her Search for God* (1932), which contains engravings by John Farleigh, indicating her interest in the black female subject perhaps as early as 1932.

Heward's representations of black and Indigenous girls and women speak to issues of both gender and race in early twentieth-century Canada. Art historian Charmaine Nelson asks, "How could one seriously interpret Prudence Heward's *Dark Girl* (1935), a lone naked and melancholic black female surrounded by tropicalized foliage, without discussing the evocation of Africa as the 'dark continent' and without mentioning Heward's seeming preoccupation with black women and girls as subjects for other paintings like *Hester* (1937), *Clytie* (1938), *Girl in the Window* (1941), and *Negress with Flower* (n.d.)?"³



Prudence Heward, *Dark Girl*, 1935, oil on canvas, 92 x 102 cm, Hart House, University of Toronto.

Nelson notes that in the nineteenth and early twentieth centuries, white Canadian artists sometimes painted black women who worked as domestics

and as models in art schools and community centres.⁴ Given that Heward was a white woman from an affluent Montreal family, her relationships with black female models were necessarily informed by issues of social class as well as of gender and race. Heward's paintings of female subjects—white, black, and Indigenous—demand critical theoretical readings that draw on the work of feminist and post-colonial scholars concerned with visual material.⁵

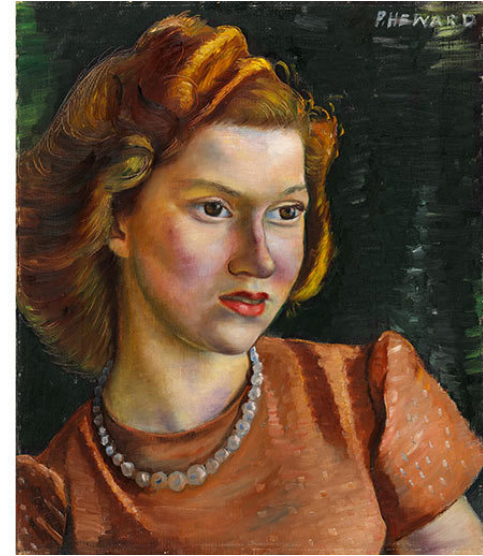
PAINTING WOMEN

Heward's focus on the female subject has led to her comparison to the French Impressionist Berthe Morisot (1841–1895). Unlike Morisot, Heward painted women independently of children, as shown in the paintings of her niece Ann and her friend Eleanor where women are depicted as solitary, not as mothers. This may be a reflection of how women were beginning to chafe against expectations regarding marriage and raising a family in the early twentieth century. The majority of the women associated with the Beaver Hall Group, for example, except for Lilius Torrance Newton (1896–1980), remained unmarried. This resulted in greater freedom and more time to dedicate to their art. In not painting women as mothers, Heward illuminated a shift in the social landscape of Canada while reflecting her own experience as a modern woman.

In the early 1920s, Heward painted bust portraits of solitary, serious women, such as *Eleanor*, 1924, and *Miss Lockerby*, c. 1924. Mabel Lockerby (1882–1976) was also an artist, and she appeared again in Heward's *At the Café*, c. 1929, wearing a ring on her right hand. The single woman alone in a café was a popular subject for artists in late nineteenth- and early twentieth-century Europe and North America, and Heward's later representation of Lockerby seated at a café table is part of this lineage of images depicting modern women in modern spaces.



LEFT: Berthe Morisot, *The Cradle*, 1873, oil on canvas, 55 x 45 cm, Musée d'Orsay, Paris.
RIGHT: Prudence Heward, *Ann*, 1942, oil on canvas, 51.1 x 43.4 cm, National Gallery of Canada, Ottawa.





Prudence Heward, *Eleanor*, 1924, oil on canvas, 64.8 x 64.8 cm, private collection.

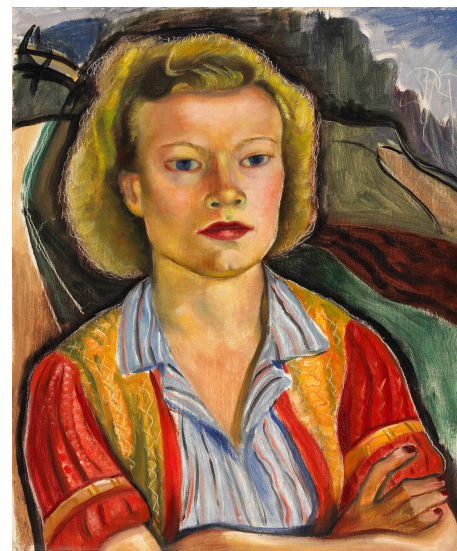
FEMINISM AND POST-COLONIALISM

Feminist art history and post-colonial studies are useful methodologies for examining Heward's work. In 1971 American feminist art historian Linda Nochlin wrote a provocative article titled "Why Have There Been No Great Women Artists?" Her premise was not that there had been no talented women artists up to that point but rather that, because of systemic sexism in art-historical studies and curatorship, female artists had been left out of the canon.

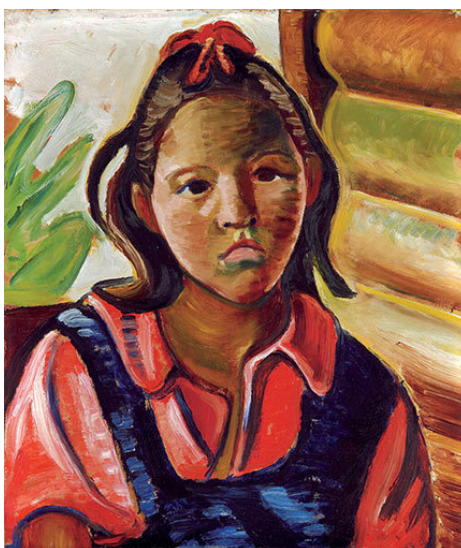
Heward was celebrated during her lifetime: her memorial exhibition in 1948 had been a critical and popular success, and she was included in a 1964 exhibition at the Continental Galleries in Montreal. And she was never completely forgotten or erased from the Canadian canon after her death. For instance, she was one of the very few women artists included in Dennis Reid's *A Concise History of Canadian Painting*. His discussion centres on Heward's *Farmer's Daughter*, 1945, remarking upon the subject's "vigorous individuality ... bold, exciting, it is almost shocking in its sugar-acid colours and defiant anonymity."⁶ However, she was not written about as often or as extensively as were her male contemporaries in histories of Canadian art.

One result of Nochlin's article was the recuperation model of feminist art history: the rediscovery of historical women artists and the insertion of these artists into the art-historical canon through publications and exhibitions. The 1975 exhibition curated by Dorothy Farr and Natalie Luckyj at the Agnes Etherington Art Centre in Kingston, Ontario, *From Women's Eyes: Women Painters in Canada*, which included work by Heward, was part of this trend. In 1986, Luckyj curated *Expressions of Will: The Art of Prudence Heward* at the Agnes Etherington Art Centre, which was accompanied by an exhibition catalogue, one of the first texts to focus on a sole Canadian woman artist.

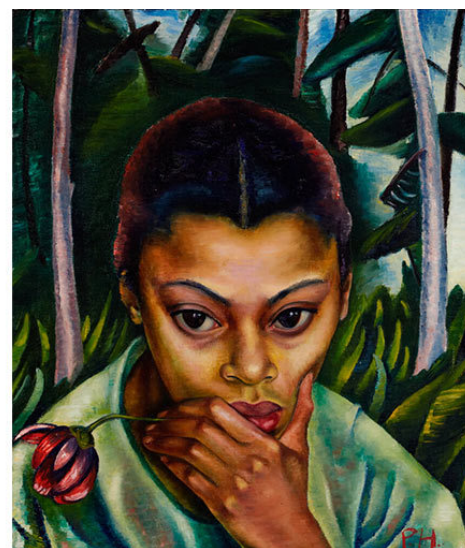
Post-colonial theory provides another useful framework for thinking about Heward's representations of black subjects. Significantly Heward produced very few paintings of white female nudes, whereas she produced several paintings that portray black women in various states of undress, such as *Negress with Flower*, n.d., and *Negress with Sunflowers*, c. 1936 (possibly the same model). Art historian Charmaine Nelson has critically examined Heward's depictions of black women, but almost nothing has been written about Heward's depiction of a young Indigenous girl in *Indian Child*, 1936, though important work has been done on visual representations of Indigenous women.⁷ This gap in the scholarship on Heward must be addressed by future art historians.



Prudence Heward, *Farmer's Daughter*, 1945, oil on canvas, 61.2 x 51.2 cm, National Gallery of Canada, Ottawa.



LEFT: Prudence Heward, *Indian Child*, 1936, oil on panel, 36 x 30.5 cm, Montreal Museum of Fine Arts. RIGHT: Prudence Heward, *Negress with Flower*, n.d., oil on canvas, 20 x 17 cm, Robert McLaughlin Gallery, Oshawa.





STYLE & TECHNIQUE

Prudence Heward was one of the most innovative artists working in Canada during her lifetime. Most of her artistic training took place at the Art Association of Montreal under the guidance of her teacher William Brymner (1855–1925), who was influenced by various schools of French modernism. Heward thus was aware of European movements and techniques—the consistent use of intense coloration, strong compositional planes, and sculptural treatment—and this in turn influenced her painting style.

FIGURE PAINTING AND THE NUDE

In the early 1930s Montreal artists such as Edwin Holgate (1892–1977) and Lilius Torrance Newton (1896–1980) were particularly interested in representing the human form.¹ Heward too, although she also painted landscapes and still lifes, was primarily a painter of human subjects. She preferred the term “figures” to portraits, and most of her figurative paintings represent women. She painted mostly white women, but she also produced several works that represent black female subjects in various states of undress, as well as a few paintings portraying indigenous girls. *Girl Under a Tree*, 1931, is one of her very rare depictions of a white female nude.



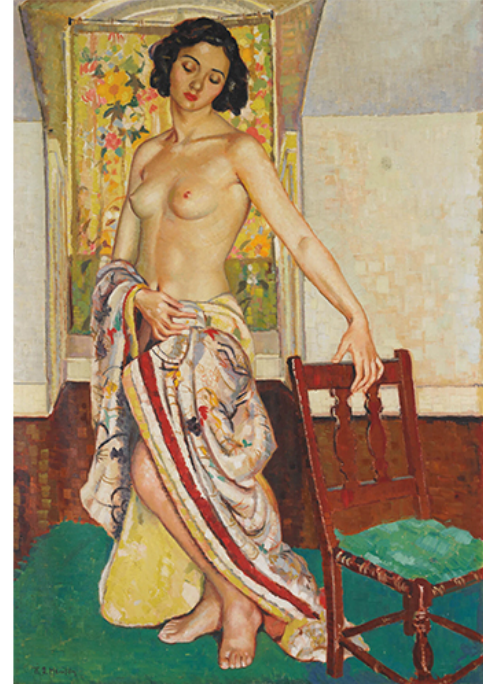
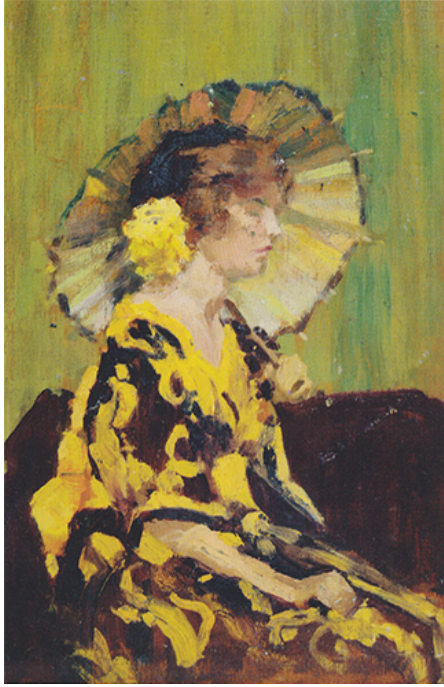
Prudence Heward, *Girl Under a Tree*, 1931, oil on canvas, 123 x 194 cm, Art Gallery of Hamilton.



Édouard Manet, *Olympia*, 1863, oil on canvas, 130 x 190 cm, Musée d'Orsay, Paris.

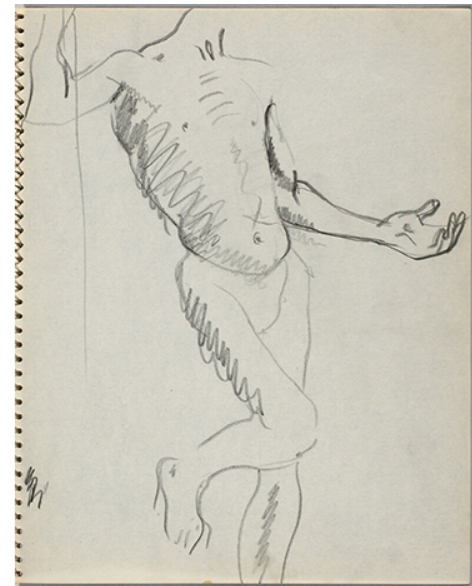
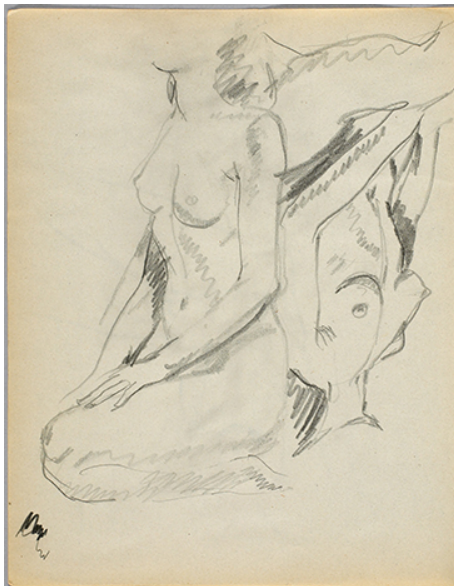
The female nude was a major subject for nineteenth-century European artists. The 1863 painting *Olympia* by Édouard Manet (1832–1883) is part of a long lineage of white female nudes, but it caused a scandal because of the subject's direct gaze, which positioned the viewer as her next client—Olympia was a popular name for prostitutes in the nineteenth century. The subject is shown wearing fashionable shoes and jewellery, thereby highlighting that she is a “real” woman who has undressed, not a mythical nude such as Venus, who is “naturally” without clothes. Like Manet's *Olympia*, Heward's women often return the viewer's gaze, and they are realistically rendered rather than unrealistically idealized.

Heward studied at the Art Association of Montreal under William Brymner (1855–1925) and Randolph Hewton (1888–1960). Brymner had trained under William Bouguereau (1825–1905) in France, and he was influenced by French modernists such as Henri Matisse (1869–1954) and Manet, who prioritized figure painting, including but not limited to the female nude. He encouraged his students—Heward, Sarah Robertson (1891–1948), Edwin Holgate, and Anne Savage (1896–1971) among them—to not simply copy nature but to develop their own individualistic style and to communicate emotion through their art.² Brymner was receptive to a broad range of subjects beyond landscape, which suggests that in having him as a teacher, Heward would have felt supported in her desire to focus on representations of female subjects.



LEFT: William Brymner, *Lady Holding a Parasol*, c. 1915, oil on wood, 29.5 x 20.2 cm, Power Corporation of Canada Art Collection. RIGHT: Randolph Hewton, *Semi-Draped Nude in the Artist's Studio*, oil on canvas, 130 x 90 cm, private collection.

Heward produced the majority of her paintings in her studio in the house she shared with her mother on Peel Street in Montreal. Heward's nephew has noted her vigorous approach to painting: "As far as I can remember she always painted standing up, blocking out broad strokes of charcoal on her canvases."³ According to curator and art historian Janet Braide, Heward's pencil studies indicate that she produced quick study sketches on paper, then oil on panels (usually 12 x 14 inches), and, finally, her finished work in oil on canvas.⁴



LEFT: Prudence Heward, *Untitled*, n.d., graphite on wove paper, 26.5 x 20.5 cm, Prudence Heward fonds, National Gallery of Canada Library and Archives, Ottawa. RIGHT: Prudence Heward, *Untitled*, n.d., graphite on wove paper, 26 x 21 cm, Prudence Heward fonds, National Gallery of Canada Library and Archives, Ottawa.

LANDSCAPES AND STILL LIFES

In addition to her well-known portraits of women and children, Heward produced many landscapes and still lifes throughout her career. She painted landscapes in Montreal, such as the early work *McGill Grounds—Winter*, c. 1924; around Fernbank (Athens, Brockville), where her family had a cottage; in areas of rural Quebec (Knowlton, Laurentians, Eastern Townships); and in Venice, Cagnes, and Bermuda, where she visited her friend, Canadian artist Isabel

McLaughlin (1903–2002) in 1936. She often painted *en plein air* on wood panels, and she went on many sketching trips with fellow artists, including A.Y. Jackson (1882–1974), Anne Savage (1896–1971), and Sarah Robertson (1891–1948). Occasionally Heward would “work up” one of her landscape paintings to serve as the background in her figure paintings; examples include *Barbara*, 1933, where the subject is depicted in front of foliage, and *Dark Girl*, 1935, which incorporates Heward’s study of Canadian sumach.



LEFT: Prudence Heward, *Leaves (Study for Portrait of Barbara)*, c. 1933, oil on plywood, 35.4 x 30.5 cm, National Gallery of Canada, Ottawa. RIGHT: Prudence Heward, *Barbara*, 1933, oil on canvas, 63.5 x 55.9 cm, private collection.

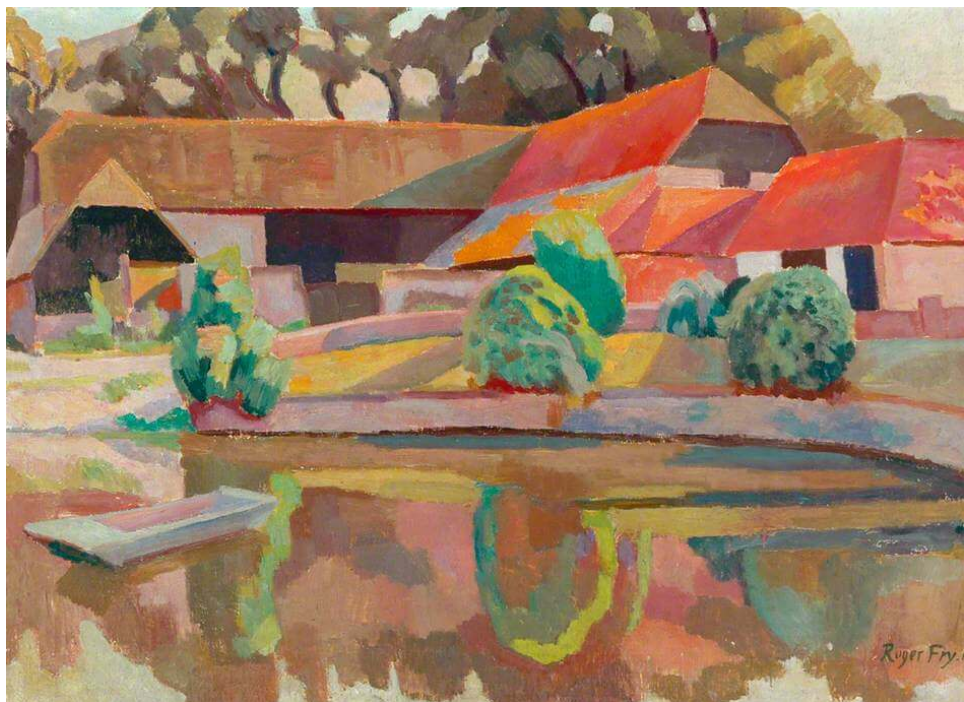
Still lifes, usually of fruit and plants, also feature in Heward’s oeuvre. She greatly admired the work of Frances Hodgkins (1869–1947), a New Zealand modernist who lived in England. Heward owned two still lifes by Hodgkins, and their influence can be seen in her painting *A Summer Day*, 1944, which depicts a vase of flowers and three green apples arranged on a small table in an outdoor setting. This unusual pairing of a still life against a background landscape is one Hodgkins also employed. Heward’s landscapes and still lifes of the 1930s and 1940s, like her portraits, are characterized by increasingly luminous colours and more expressive brushwork, showing her increased comfort with finding an individual style and subjective interpretation of nature.⁵



LEFT: Prudence Heward, *A Summer Day*, 1944, oil on canvas, 62.9 x 52 cm, private collection. RIGHT: Frances Hodgkins, *Berries and Laurel*, c. 1930, oil on canvas, 64 x 76.3 cm, Auckland Art Gallery Toi o Tāmaki. Heward owned two paintings by Hodgkins.

INFLUENCE OF POST-IMPRESSIONISM

Heward worked for the Red Cross in London during the First World War, and while there she had access to exhibitions of work by modern artists—for example, artists associated with English art critic Roger Fry and the Omega Workshops, a collective of artists brought together by Fry in 1913 to design everyday objects using the innovative aesthetics of Post-Impressionism. Among the many exhibitions that would have been on display while Heward was in London were the Whitechapel Gallery's *Twentieth Century Art—A Review of Modern Movements* (March 1914), and *Paintings and Drawings of the War* by Vorticist



Roger Fry, *The Farm Pond, Charleston*, 1918, oil on canvas, 55.8 x 76.2 cm, Hepworth Wakefield, West Yorkshire, England.

C.R.W. Nevinson (1889–1946) at the Leicester Galleries in October of 1916.⁶ When she died in 1947, Heward had a number of books on modern art in her collection, including Roger Fry's *Transformations* (1926) and *Living Painters: Duncan Grant* (1930).⁷ Art historian Natalie Luckyj has observed that Fry's writings on colour design appear to have greatly influenced Heward's engagement with bold colours. Fry encouraged artists to give "the same persistent and prolonged study [to] the principles of colour design which have been devoted to ... drawing light and shade."⁸ He championed Post-Impressionist painters for their innovative colour explorations.

In paintings such as *Rosaire*, 1935, and *Portrait (Mrs. Zimmerman)*, 1943, Heward employs expressive colour—bold, even shimmering, greens and yellows—that recalls the work of Post-Impressionists such as Vincent van Gogh (1853–1890) and Paul Gauguin (1848–1903), who believed in the emotional potential of intense colour contrasts, an idea also adhered to by Fauve artists such as Henri Matisse (1869–1954).



Prudence Heward, *Rosaire*, 1935, oil on canvas, 101.5 x 92 cm, Montreal Museum of Fine Arts.

Like Post-Impressionists, Fauves, and German Expressionists such as Ernst Ludwig Kirchner (1880–1938), Heward employed shocking and unexpectedly acidic colours in some of her paintings; for example, the pink apron in her 1929

work *Rollande* contrasts sharply with the rural background, enhancing the sense that Rollande is both physically and emotionally separate from the farmhouse in the distance. This work is consistent with Heward's other large early works, which often employ a colour palette of pink, green, lavender, blue, and brown.

INFLUENCE OF ART DECO

Works such as *Rollande*, 1929, and *At the Café*, c. 1929, display the influence of Art Deco, a decorative style first exhibited in Paris in 1925, the year Heward first travelled to that city. Art Deco is characterized by stylized images of women employing simplified figurative compositions, hard lines, and solid blocks of colour. Heward's tight brushwork in her paintings of the late 1920s points to her interest in the Art Deco style, and her representations of strong, stylized women are reminiscent of works by the Art Deco artist Tamara de Lempicka (1898–1980). De Lempicka's *Portrait of the Duchess de la Salle*, 1925, was exhibited in Paris in 1926.⁹ Heward's bedroom on Peel Street, "with its silver painted bed, black lacquer chest of drawers, glass sconces, painted screen mirrors and sophisticated colour scheme of gray, pale chartreuse and accents of red," was also decorated in the Art Deco style.¹⁰



LEFT: Tamara de Lempicka, *Kizette on the Balcony*, 1927, oil on canvas, 130 x 81 cm, Musée national d'art moderne, Paris. De Lempicka's *Kizette on the Balcony* was exhibited widely in the late 1920s and early 1930s, including at de Lempicka's solo exhibition at the Galerie Colette Weil in May 1930, while Heward was living in Paris. RIGHT: Prudence Heward, *Sisters of Rural Quebec*, 1930, oil on canvas, 157 x 107 cm, Art Gallery of Windsor.

While in Paris, Heward studied at the Académie Colarossi, where she was taught painting by former Fauve artist Charles Guérin (1875–1939), who had been a pupil of the Symbolist artist Gustave Moreau (1826–1898). According to curator and art historian Charles C. Hill, her “trip to France resulted in a severe hardening of her style, especially noticeable in *Sisters of Rural Quebec* [1930] and *Girl Under a Tree* (1931).”¹¹ He describes the style as “almost sculptural” in that her figures are highly modelled. Critics who reviewed Heward’s work during her lifetime also noted the sculptural depiction of her subjects.

A STYLE OF HER OWN

Ultimately Heward’s style was largely personal. In a review of her first solo exhibition in 1932, Group of Seven painter A.Y. Jackson (1882–1974) wrote: “Whether one styles her work as modern or not is of little moment—it is characterized by draughtsmanship of a higher order, with spaces generously filled. In some cases I would find the modelling of figures too insistent—one becomes too conscious of the artist’s understanding of planes and would feel happier if more was left to the imagination.”¹²

This aspect of Heward’s style has met with criticism in discussions of *Girl Under a Tree*, 1931, in particular. Hill pointed to this painting for its “disturbing contradictions of style.”¹³ Artist John Lyman (1886–1967) noted in his journal that Heward is “numb to the lack of consistent fundamental organization—relations and rhythms.... [It is] disconcerting to find with extreme analytical modulation of figures, [an] unmodulated and cloisonné treatment of [the] background without interrelation. Bouguereau nude against Cézanne background.”¹⁴ In his comments, Lyman is referring to the contrast of the woman’s body, which is carefully modelled and highly finished—the protruding ribs and pelvic bones giving her a flesh-and-blood appearance—to the buildings in the background, which appear flat and stylized.

Heward continued to be influenced by schools of European modernism throughout her life. Anne Savage (1896–1971), in her address at the Montreal opening of Heward’s memorial exhibition in 1948, observed: “She understood all the various aspects of French painting—she delighted in it and appreciated it—Cézanne, Matisse, Picasso—but she didn’t come back a Matisse or a Picasso—she came back Prudence Heward.”¹⁵ Heward’s application of European principles and styles was not solely a formal concern; they also provided her with a dynamic visual vocabulary for depicting modern Canadian women in both rural and urban contexts.



Prudence Heward, *Tonina*, 1928, oil on canvas, 68.6 x 68.6 cm, private collection. The background of the painting closely resembles Heward’s *Italian Town*, c. 1925, indicating that the subject, Tonina, may be an Italian woman.



Prudence Heward, *Anna*, c. 1927, oil on canvas, 91.6 x 66.4 cm, National Gallery of Canada, Ottawa. *Anna* was the first work by Heward purchased by the National Gallery of Canada. The gallery's then director, Eric Brown, was an advocate for the work of Heward and many

of her contemporaries.

PAINTER OF MODERN CANADIAN WOMEN

Heward was concerned with pictorial unity and modernist approaches to line, form, and colour in her paintings, whether they were landscapes, still lifes, or portraits.¹⁶ She was also interested in representing women who did not necessarily fit feminine ideals of beauty in early twentieth-century Canada. *The Bather*, 1930, for instance, portrays a robust woman in a bathing costume; contemporary critics reacted with hostility to this work, perhaps in part because of the woman's body type and unflattering pose.



Prudence Heward, *Italian Woman*, c. 1930, oil on canvas, 61 x 50.8 cm, private collection.



Prudence Heward, *Autumn (Girl with an Apple)*, 1942, oil on canvas, 76.2 x 63.5 cm, Collection of Elizabeth and Tony Comper.

In all of Heward's representations of women produced between 1924 and 1945, when she stopped painting because of illness, the female subjects—rural or urban, black or white—are united through their lack of desire to please the viewer by smiling or performing expected roles. They often return the viewer's gaze defiantly, cross their arms over their bodies, or hunch their shoulders. Heward's paintings of modern Canadian women push against ideals related to femininity, making these works not only modernist but feminist as well.



WHERE TO SEE

There are several paintings by Heward in both the Montreal Museum of Fine Arts and the National Gallery of Canada in Ottawa. Eric Brown, a director of the National Gallery of Canada, was a supporter of Heward's work. Following Heward's death in 1947, the Heward family donated six canvases and sixteen panel paintings to the National Gallery. Her sketches, landscapes, figure paintings, and still lifes are part of many other public institutions' collections, as well as private collections, across Canada. Although the works listed below are held by the following institutions, they may not always be on view.

AGNES ETHERINGTON ART CENTRE

Queen's University
36 University Avenue
Kingston, Ontario, Canada
613-533-2190
agnes.queensu.ca



Prudence Heward, *Hester*, 1937

Oil on canvas
122.5 x 89.2 cm

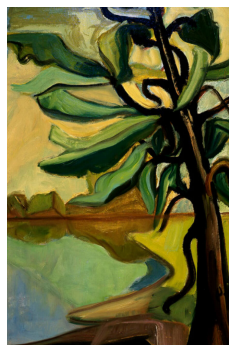
ART GALLERY OF ALBERTA

2 Sir Winston Churchill Square
Edmonton, Alberta, Canada
780-422-6223
youraga.ca



Prudence Heward, *October, Eastern Townships*, c. 1938

Oil on canvas
43.6 x 51 cm



Prudence Heward, *Lake Reflections*, n.d.

Oil on Masonite
46 x 30.9 cm

ART GALLERY OF HAMILTON

123 King Street West
Hamilton, Ontario, Canada
905-527-6610
artgalleryofhamilton.com



Prudence Heward, *Girl Under a Tree*, 1931

Oil on canvas
123 x 194 cm



Prudence Heward, *Farmhouse Window*, 1938

Oil on canvas
68.8 x 56.5 cm

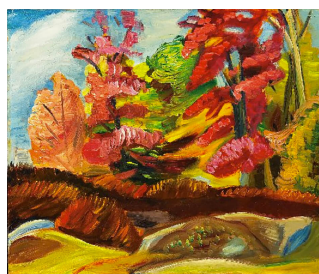
ART GALLERY OF ONTARIO

317 Dundas Street West
Toronto, Ontario, Canada
1-877-225-4246 or 416-979-6648
ago.net



Prudence Heward, *Portrait Study*, 1938

Oil on canvas
45.7 x 43.2 cm



Prudence Heward, *Autumn, Knowlton*, 1941

Oil on plywood panel
30.5 x 36 cm



Prudence Heward, *My Caddy*, 1941

Oil on canvas
62.3 x 51.1 cm



Prudence Heward, *Still Life, Autumn*, 1944

Oil on canvas
55.9 x 63.5 cm

ART GALLERY OF WINDSOR

401 Riverside Drive West
Windsor, Ontario, Canada
519-977-0013
agw.ca



Prudence Heward, *The Bather*, 1930

Oil on canvas
162.1 x 106.3 cm



Prudence Heward, *Sisters of Rural Quebec*, 1930

Oil on canvas
157 x 107 cm



Prudence Heward, *Grain Elevator, Cardinal, Ontario*, 1933

Oil on panel
36 x 31 cm



Prudence Heward, *Backyard on St. Famille St., Montreal*, c. 1941

Oil on panel
31 x 36 cm



Prudence Heward, *Girl in the Window*, 1941

Oil on canvas
86.4 x 91.5 cm



Prudence Heward, *Still Life with Eggplant*, 1943

Oil on canvas
61 x 51 cm

HART HOUSE

University of Toronto
7 Hart House Circle
Toronto, Ontario, Canada
416-978-8398
harthouse.ca/justina-m-barnicke-gallery

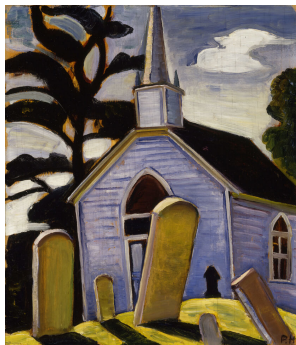


Prudence Heward, *Dark Girl*, 1935

Oil on canvas
92 x 102 cm

MCMICHAEL CANADIAN ART COLLECTION

10365 Islington Avenue
Kleinburg, Ontario, Canada
905-893-1121 or 1-888-213-1121
mcmichael.com



Prudence Heward, *The Blue Church, Prescott*, 1933

Oil on panel
35.2 x 30.4 cm

MONTREAL MUSEUM OF FINE ARTS

Jean-Noël Desmarais Pavilion
 1380 Sherbrooke Street West
 Montreal, Quebec, Canada
 514-285-2000
mbam.qc.ca/en



Prudence Heward,
Scene of Venice,
 c. 1928

Oil on panel
 18.7 x 23.8 cm



Prudence Heward,
Scene of Venice,
 c. 1928

Oil on panel
 18.5 x 24 cm



Prudence Heward, *At the Theatre*, 1928

Oil on canvas
 101.6 x 101.6 cm



Prudence Heward, *At the Café (Miss Mabel Lockerby)*, c. 1929

Oil on canvas
 68.5 x 58.4 cm



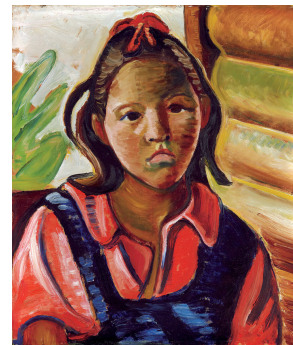
Prudence Heward,
Church at Athens,
Ontario, 1932

Oil on panel
 30.5 x 35 cm



Prudence Heward,
Rosaire, 1935

Oil on canvas
 101.5 x 92 cm



Prudence Heward,
Indian Child, 1936

Oil on panel
 36 x 30.5 cm



Prudence Heward, *Red Shed*, n.d.

Oil on panel
 30.5 x 33 cm



Prudence Heward,
Sketch of a Shack, n.d.

Oil on panel
 30.5 x 35 cm

MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL

185 Ste-Catherine Street West
Montreal, Quebec, Canada
514-847-6226
macm.org/en



Prudence Heward, *Plant Study*, 1932

Oil on panel
30 x 33 cm



Prudence Heward, *Pensive Girl*, 1944

Oil on canvas
51 x 43.5 cm

MUSÉE NATIONAL DES BEAUX-ARTS DU QUÉBEC

National Battlefields Park
Quebec City, Quebec, Canada
1-866-220-2150 or 418-643-2150
mnbaq.org/en



Prudence Heward, *Jim*, 1928

Oil on canvas
50.9 x 46 cm



Prudence Heward, *Untitled (Seated Woman)*, n.d.

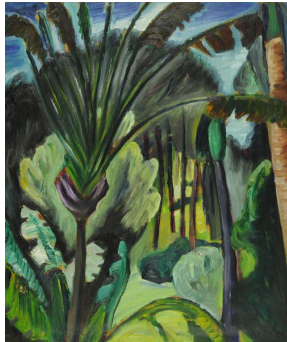
Oil on canvas
101.8 x 89.1 cm

MUSEUM LONDON

421 Ridout Street North
London, Ontario, Canada
519-661-0333
museumlondon.ca



Prudence Heward, *Untitled (Portrait of a Fisherman)*, c. 1935
Oil on panel
36 x 30.5 cm



Prudence Heward, *In Bermuda*, c. 1939
Oil on panel
36 x 30.6 cm

NATIONAL GALLERY OF CANADA

380 Sussex Drive
Ottawa, Ontario, Canada
613-990-1985
gallery.ca



Prudence Heward, *Anna*, c. 1927
Oil on canvas
91.6 x 66.4 cm



Prudence Heward, *Girl on a Hill*, 1928
Oil on canvas
101.8 x 94.6 cm



Prudence Heward, *Rolande*, 1929
Oil on canvas
139.9 x 101.7 cm



Prudence Heward, *Farmhouse and Car*, c. 1933
Oil on plywood
30.5 x 35.9 cm



Prudence Heward, *Mulleins and Rocks*, c. 1933-36

Oil on plywood
30.3 x 35.6 cm



Prudence Heward, *Leaves (Study for Portrait of Barbara)*, c. 1933

Oil on plywood
35.4 x 30.5 cm



Prudence Heward, *Girl in Yellow Sweater*, 1936

Oil on canvas
116.2 x 112.2 cm



Prudence Heward, *Sunflowers (Study for Portrait of Heward Grafftey)*, c. 1936

Oil on plywood
30.6 x 35.5 cm



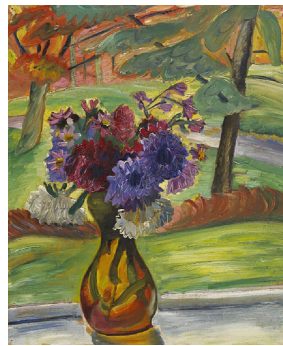
Prudence Heward, *Back Garden*, 1938

Oil on plywood
32 x 36.1 cm



Prudence Heward, *In Bermuda*, 1939

Oil on canvas
63.6 x 56 cm



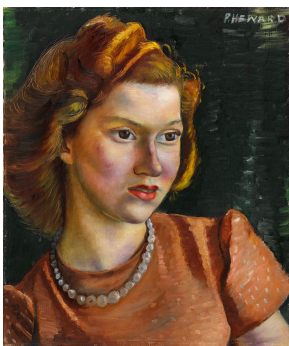
Prudence Heward, *Vase of Flowers I*, c. 1940-46

Oil on plywood
36 x 30.5 cm



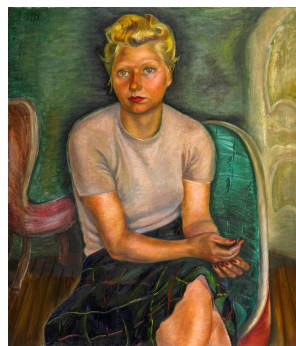
Prudence Heward, *Autumn Landscape*, c. 1941

Oil on plywood
36.2 x 30.5 cm



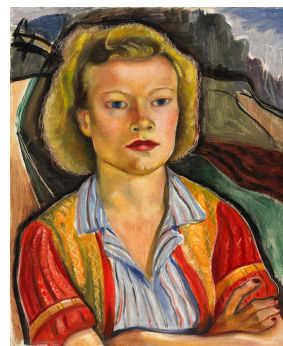
Prudence Heward, *Ann*, 1942

Oil on canvas
51.1 x 43.4 cm



Prudence Heward, *Portrait (Mrs. Zimmerman)*, 1943

Oil on canvas
107.3 x 91.9 cm



Prudence Heward, *Farmer's Daughter*, 1945

Oil on canvas
61.2 x 51.2 cm

ROBERT MCLAUGHLIN GALLERY

72 Queen Street
Oshawa, Ontario, Canada
905-576-3000
rmg.on.ca



Prudence Heward,
Street in Cagnes,
c. 1930
Oil on canvas
55.8 x 43.5 cm



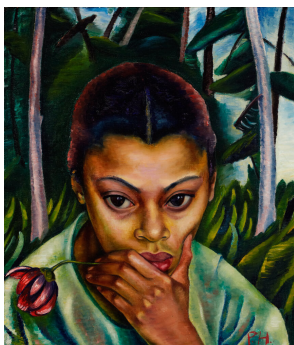
Prudence Heward,
Indian Head, 1936
Oil on panel
36 x 30.6 cm



Prudence Heward,
Clytie, 1938
Oil on canvas
101.8 x 66.6 cm



Prudence Heward, *The Glen, Knowlton, Quebec, 1941*
Oil on panel
30.6 x 35.7 cm



Prudence Heward,
Negress with Flower,
n.d.
Oil on canvas
20 x 17 cm



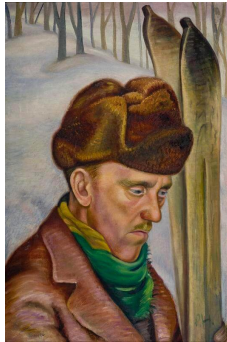
Prudence Heward,
Portrait of a Young Boy,
n.d.
Oil on panel
35.7 x 30 cm



Prudence Heward, *Self-Portrait, n.d.*
Graphite on paper
13.4 x 12.9 cm

UNIVERSITY COLLEGE, UNIVERSITY OF TORONTO

15 King's College Circle
Toronto, Ontario, Canada
416-978-7516
uc.utoronto.ca

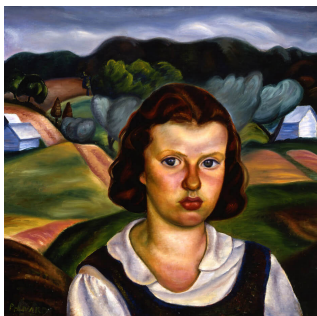


**Prudence Heward, *The Skier*,
c. 1939-40**

Oil on canvas
72.4 x 48.5 cm

WINNIPEG ART GALLERY

300 Memorial Boulevard
Winnipeg, Manitoba, Canada
204-786-6641
wag.ca



**Prudence Heward, *Farmer's
Daughter*, 1938**

Oil on canvas
66.6 x 66.5 cm

NOTES

BIOGRAPHY

1. A.Y. Jackson, "Prudence Heward," in *Memorial Exhibition: Prudence Heward* (Ottawa: National Gallery of Canada, 1948), 8.
2. Isabel McLaughlin Fonds, Queen's University Archives, Kingston, Ontario, 2033.37, box 8.
3. Quoted in Natalie Luckyj, *Expressions of Will: The Art of Prudence Heward* (Kingston, ON: Agnes Etherington Art Centre, 1986), 29. See also Autograph biographical documentation by Prudence Heward for the Willistead Art Gallery exhibition *Ethel Seath / Prudence Heward / Anne Savage*, Windsor, 1945, n12.
4. Natalie Luckyj, *Expressions of Will: The Art of Prudence Heward* (Kingston, ON: Agnes Etherington Art Centre, 1986), 29-31.
5. Dorothy Farr and Natalie Luckyj, *From Women's Eyes: Women Painters in Canada* (Kingston, ON: Agnes Etherington Art Centre, 1975), 40.
6. Quoted in Natalie Luckyj, *Expressions of Will: The Art of Prudence Heward* (Kingston, ON: Agnes Etherington Art Centre, 1986), 39.
7. "Prudence Heward Pictures Noted—Young Montreal Artist Shows at Ottawa Pictures of Vigor and Character," *Regina Leader*, February 4, 1930, Canadian Women Artists History Initiative archive, Concordia University, Montreal.
8. Queen's University Archives, 2303.37/10/26. The letter is dated February 1, 1930.
9. Barbara Meadowcroft, "How Many Artists Are There in the Family? The Career of Montreal Painter Regina Seiden (1897-1991)," *RACAR* 25, nos. 1-2 (1998): 73-83.
10. Heward Grafftey, *Portraits from a Life* (Montreal: Véhicule Press, 1996), 70.
11. "Prudence Heward Shows Paintings—Exhibit Includes Canvases Loaned by National Gallery of Canada," *Montreal Gazette*, April 27, 1932, Prudence Heward file, Canadian Women Artists History Initiative archive, Concordia University, Montreal.
12. Isabel McLaughlin Fonds, Queen's University Archives, Kingston, Ontario, 2303.37, box 9, file 8.
13. Quoted in Natalie Luckyj, *Expressions of Will: The Art of Prudence Heward* (Kingston, ON: Agnes Etherington Art Centre, 1986), 37n25.
14. Natalie Luckyj, *Expressions of Will: The Art of Prudence Heward* (Kingston, ON: Agnes Etherington Art Centre, 1986), 33.

15. See Susan Avon, "The Beaver Hall Group and Its Place in the Montreal Art Milieu and the Nationalist Network" (MA thesis, Concordia University, 1994).

16. For more on this see Michèle Grandbois, Anna Hudson, and Esther Trépanier, *The Nude in Modern Canadian Art, 1920-1950* (Quebec City: Musée national des beaux-arts du Québec, 2009), 105-06.

17. Barbara Meadowcroft, *Painting Friends: The Beaver Hall Women Painters* (Montreal: Véhicule Press, 1999), 129.

18. Anne Savage, "Address of Anne Savage at Opening of *Memorial Exhibition*," May 13, 1948, National Gallery of Canada Library and Archives, Ottawa.

KEY WORKS: MISS LOCKERBY

1. Quoted in Natalie Luckyj, *Expressions of Will: The Art of Prudence Heward* (Kingston, ON: Agnes Etherington Art Centre, 1986), 39.

KEY WORKS: AT THE THEATRE

1. Tony Bennett, "The Exhibitionary Complex," *New Formations* 4 (1998): 73-102.

2. Barbara Meadowcroft has previously identified the connection between *At the Theatre* and *In the Loge*. Barbara Meadowcroft, *Painting Friends: The Beaver Hall Women Painters* (Montreal: Véhicule Press, 1999), 73.

3. "Prudence Heward Pictures Noted—Young Montreal Artist Shows at Ottawa Pictures of Vigor and Character," *Regina Leader*, February 4, 1930, Canadian Women Artists History Initiative archive, Concordia University, Montreal.

4. Barbara Meadowcroft, *Painting Friends: The Beaver Hall Women Painters* (Montreal: Véhicule Press, 1999), 176. Based on a 1992 interview between Meadowcroft and Heward's niece, Ann Grafftey Johansson.

KEY WORKS: GIRL ON A HILL

1. Anna Hudson, "Disarming Conventions of Nudity in Canadian Art," in Michèle Grandbois, Anna Hudson, and Esther Trépanier, *The Nude in Modern Canadian Art, 1920-1950* (Quebec City: Musée national des beaux-arts du Québec, 2009), 100.

2. Charles C. Hill, *Canadian Painting in the Thirties* (Ottawa: National Gallery of Canada, 1975), 42.

3. Barbara Meadowcroft, *Painting Friends: The Beaver Hall Women Painters* (Montreal: Véhicule Press, 1999), 79.

KEY WORKS: ROLLANDE

1. Art historian Kristina Huneault has theorized "the hand-on-hip gesture as a metaphor for working women's place within representation ... the posture is a recurrent motif in Victorian and Edwardian representations of working women."

Kristina Huneault, *Difficult Subjects: Working Women and Visual Culture, Britain 1880-1914* (Aldershot, UK, and Burlington, VT: Ashgate, 2002), 209.

2. Natalie Luckyj, *Expressions of Will: The Art of Prudence Heward* (Kingston, ON: Agnes Etherington Art Centre, 1986), 39.

3. "Prudence Heward Pictures Noted—Young Montreal Artist Shows at Ottawa Pictures of Vigor and Character," *Regina Leader*, February 4, 1930, Canadian Women Artists History Initiative archive, Concordia University, Montreal.

KEY WORKS: AT THE CAFÉ (MISS MABEL LOCKERBY)

1. Evelyn Walters, *The Women of Beaver Hall: Canadian Modernist Painters* (Toronto: Dundurn Press, 2005).

2. Laura Doan, *Fashioning Sapphism: The Origins of a Modern English Lesbian Culture* (New York: Columbia University Press, 2001), 97.

3. See Griselda Pollock, "Modernity and the Spaces of Femininity," in *Vision and Difference: Femininity, Feminism and Histories of Art* (New York: Routledge, 1988), 50-90.

4. Laura Doan, *Fashioning Sapphism: The Origins of a Modern English Lesbian Culture* (New York: Columbia University Press, 2001).

KEY WORKS: THE BATHER

1. Robert Ayre, "Canadian Group of Painters," *Canadian Forum* 14, no. 159 (1934): 98-99.

2. Natalie Luckyj, *Expressions of Will: The Art of Prudence Heward* (Kingston, ON: Agnes Etherington Art Centre, 1986), 33.

3. Michèle Grandbois, Anna Hudson, and Esther Trépanier, *The Nude in Modern Canadian Art, 1920-1950* (Quebec City: Musée national des beaux-arts du Québec, 2009), 22.

4. Natalie Luckyj, *Expressions of Will: The Art of Prudence Heward* (Kingston, ON: Agnes Etherington Art Centre, 1986), 43.

KEY WORKS: GIRL UNDER A TREE

1. Two other examples of Heward's female nudes include a semi-naked self-portrait sketch in a letter to her friend Isabel McLaughlin in 1944, and an oil painting entitled *Seated Nude on Red Drapery*, n.d., apparently by Heward, which sold at auction in 1995 through Reeve Mackay and Associates to an unknown buyer. The style of that painting, which depicts a Rubenesque woman seated on the floor, her back to the viewer and her left arm resting on a low table, is quite different from Heward's other paintings. Before being sold at auction, *Seated Nude on Red Drapery* had been in the collection of the estate of artist Randolph Hewton (1888-1960).

2. Natalie Luckyj, *Expressions of Will: The Art of Prudence Heward* (Kingston, ON: Agnes Etherington Art Centre, 1986), 61.

3. Quoted in Natalie Luckyj, *Expressions of Will: The Art of Prudence Heward* (Kingston, ON: Agnes Etherington Art Centre, 1986), 43.

4. Letter from A.Y. Jackson to H.O. McCurry, June 30, 1955, National Gallery of Canada Library and Archives. Quoted in Natalie Luckyj, *Expressions of Will: The Art of Prudence Heward* (Kingston, ON: Agnes Etherington Art Centre, 1986), 43.

5. However, Evelyn Walters has commented: "During the 1930s and 1940s, when the conservative Montreal Museum of Fine Arts would not show her nudes, Heward boldly exhibited *Girl Under a Tree* with the Group of Seven at the Art Gallery of Ontario [sic]." Evelyn Walters, *The Women of Beaver Hall: Canadian Modernist Painters* (Toronto: Dundurn Press, 2005), 47. The exhibition was on display at the then-called Art Gallery of Toronto.

KEY WORKS: HESTER

1. Natalie Luckyj, *Expressions of Will: The Art of Prudence Heward* (Kingston, ON: Agnes Etherington Art Centre, 1986), 65.

2. See Michèle Grandbois, Anna Hudson, and Esther Trépanier, *The Nude in Modern Canadian Art, 1920-1950* (Quebec City: Musée national des beaux-arts du Québec, 2009), 109.

KEY WORKS: GIRL IN THE WINDOW

1. Natalie Luckyj, *Expressions of Will: The Art of Prudence Heward* (Kingston, ON: Agnes Etherington Art Centre, 1986), 69.

2. Charmaine A. Nelson, *Representing the Black Female Subject in Western Art* (New York: Routledge, 2010), 74.

3. Natalie Luckyj, *Expressions of Will: The Art of Prudence Heward* (Kingston, ON: Agnes Etherington Art Centre, 1986), 45.

4. Natalie Luckyj, *Expressions of Will: The Art of Prudence Heward* (Kingston, ON: Agnes Etherington Art Centre, 1986), 65. See also Lynne Pearce, "The Viewer as Producer: British and Canadian Feminists Reading Prudence Heward's 'Women,'" *RACAR* 25, nos. 1-2 (1998): 94-102.

5. Charmaine A. Nelson, *Representing the Black Female Subject in Western Art* (New York: Routledge, 2010), 2.

KEY WORKS: PORTRAIT (MRS. ZIMMERMAN)

1. Quoted in Grace Powell, "Challenging the Status Quo: Prudence Heward's Portrayals of Canadian Women from the 1920s to the 1940s" (MA thesis, Concordia University, 2008), 120. See "Prudence Heward Exhibition," *Windsor Daily Star*, July 2, 1949. A copy is filed in "Heward, Prudence (Efa) Documentation 1927-1952," National Gallery of Canada Book #1.

KEY WORKS: FARMER'S DAUGHTER

1. Barbara Meadowcroft, *Painting Friends: The Beaver Hall Women Painters* (Montreal: Véhicule Press, 1999), 157.

SIGNIFICANCE & CRITICAL ISSUES

1. "Prudence Heward Shows Paintings—Exhibit Includes Canvases Loaned by National Gallery of Canada," *Montreal Gazette*, April 27, 1932, Prudence Heward file, Canadian Women Artists History Initiative archive, Concordia University, Montreal.
2. On Heward's representations of girls, see Loren Lerner, "From Victorian Girl Reader to Modern Woman Artist: Reading and Seeing in the Paintings of the Canadian Girl by William Brymner, Emily Coonan, and Prudence Heward," *Canadian Children's Literature* 33, no. 2 (2007): 19-50.
3. See Lynne Pearce, "The Viewer as Producer: British and Canadian Feminists Reading Prudence Heward's 'Women,'" *RACAR* 25, nos. 1-2 (1998): 94-102.
4. Charmaine A. Nelson, *Representing the Black Female Subject in Western Art* (New York: Routledge, 2010), 2.
5. Charmaine A. Nelson, *Representing the Black Female Subject in Western Art* (New York: Routledge, 2010), 28.
6. See Lynne Pearce, "The Viewer as Producer: British and Canadian Feminists Reading Prudence Heward's 'Women,'" *RACAR* 25: 1-2 (1998), 98.
7. Linda Nochlin, "Why Have There Been No Great Women Artists?" in *Women, Art, and Power* (New York and Toronto: Harper & Row, 1988), 145-78.
8. Quoted in Grace Powell, "Challenging the Status Quo: Prudence Heward's Portrayals of Canadian Women from the 1920s to the 1940s" (MA thesis, Concordia University, 2008), 121.
9. See, for example, Ruth B. Phillips, "Performing the Native Woman: Primitivism and Mimicry in Early Twentieth-Century Visual Culture," in *Antimodernism and Artistic Experience*, ed. Lynda Jessup (Toronto: University of Toronto Press, 2001), 26-49.

STYLE & TECHNIQUE

1. Charles C. Hill, *Canadian Painting in the Thirties* (Ottawa: National Gallery of Canada, 1975), 40.
2. Anne Savage, "Address of Anne Savage at Opening of Memorial Exhibition," May 13, 1948, National Gallery of Canada Library and Archives, Ottawa.
3. Heward Grafftey, *Portraits from a Life* (Montreal: Véhicule Press, 1996), 69.
4. Janet Braide, *Prudence Heward (1896-1947): An Introduction to Her Life and Work* (Montreal: Walter Klinkhoff Gallery, 1980), 10.

5. Natalie Luckyj, *Expressions of Will: The Art of Prudence Heward* (Kingston, ON: Agnes Etherington Art Centre, 1986), 69.

6. Natalie Luckyj, *Expressions of Will: The Art of Prudence Heward* (Kingston, ON: Agnes Etherington Art Centre, 1986), 29.

7. Natalie Luckyj, *Expressions of Will: The Art of Prudence Heward* (Kingston, ON: Agnes Etherington Art Centre, 1986), 35 n4.

8. Quoted in Natalie Luckyj, *Expressions of Will: The Art of Prudence Heward* (Kingston, ON: Agnes Etherington Art Centre, 1986), 23.

9. Natalie Luckyj, *Expressions of Will: The Art of Prudence Heward* (Kingston, ON: Agnes Etherington Art Centre, 1986), 27.

10. Charles C. Hill, *Canadian Painting in the Thirties* (Ottawa: National Gallery of Canada, 1975), 40.

11. Charles C. Hill, *Canadian Painting in the Thirties* (Ottawa: National Gallery of Canada, 1975), 40.

12. A.Y. Jackson, "Paintings by Prudence Heward Placed on Exhibition in Montreal," *Toronto Star*, April 27, 1932, 135.

13. Charles C. Hill, *Canadian Painting in the Thirties* (Ottawa: National Gallery of Canada, 1975), 40.

14. Charles C. Hill, *Canadian Painting in the Thirties* (Ottawa: National Gallery of Canada, 1975), 42.

15. Anne Savage, "Address of Anne Savage at Opening of Memorial Exhibition," May 13, 1948, National Gallery of Canada Library and Archives, Ottawa.

16. Natalie Luckyj, *Expressions of Will: The Art of Prudence Heward* (Kingston, ON: Agnes Etherington Art Centre, 1986), 67.

GLOSSARY

Armory Show

Presented in New York, Chicago, and Boston in 1913, the *International Exhibition of Modern Art*, or the Armory Show, marked a seminal moment in the American modern art movement. Introducing progressive American artists and the European avant-garde for the first time to a wide U.S. audience, the exhibition featured the works of hundreds of artists, many of which were considered shocking at the time.

Art Association of Montreal (AAM)

Founded in 1860 as an offshoot of the Montreal Society of Artists (itself dating to 1847), the Art Association of Montreal became the Montreal Museum of Fine Arts in 1947. The MMFA is now a major international museum, with more than 760,000 visitors annually.

Art Deco

A decorative style of the early twentieth century, first exhibited in Paris in 1925 at the Exposition internationale des arts décoratifs et industriels modernes. The style had several influences, including Egyptian and Asian motifs, modernist fine art movements, and its design predecessor, Art Nouveau.

Beaver Hall Group

Formed in 1920, this Montreal-based group of nineteen modern artists was concerned with pictorial representations of cityscapes, landscapes, and portraits. French modernism and the distinctly Canadian perspective of the Group of Seven influenced the Beaver Hall Group, also known as the Beaver Hall Hill Group. Members included Edwin Holgate, Sarah Robertson, and Anne Savage.

Bell, Vanessa (British, 1879–1961)

An interior designer and painter, Bell was a member of the Bloomsbury group, a British avant-garde circle of writers, artists, and intellectuals. An early adopter in Britain of non-representational painting, Bell reverted to a more naturalistic style after the First World War.

Botticelli, Sandro (Italian, 1445–1510)

A highly renowned Florentine painter and draftsman. Among Botticelli's best-known works are his frescoes that decorate Rome's Sistine Chapel, and his mythological paintings *The Birth of Venus*, 1482–85, held at the Uffizi Gallery Museum, Florence, and *Venus and Mars*, c. 1485, held at the National Gallery, London.

Bouguereau, William (French, 1825–1905)

A painter known for his traditional, academic approach to his craft, Bouguereau was arguably one of the most famous artists in France during his time. Many of his highly realist paintings were mythological and allegorical, and his interpretation of human subject matter was sentimental.

Brymner, William (Scottish/Canadian, 1855–1925)

A painter and influential teacher who contributed greatly to the development of painting in Canada, Brymner instructed at the Art Association of Montreal. Several of his students, including A.Y. Jackson, Edwin Holgate, and Prudence Heward, became prominent figures in Canadian art.

Canadian Group of Painters

Founded in 1933 after the disbanding of the Group of Seven by former members and their associates, the Canadian Group of Painters championed modernist painting styles against the entrenched traditionalism of the Royal Canadian Academy. They provided a platform for artists across Canada who were pursuing a variety of new concerns, from the formal experimentation of Bertram Brooker to the modern-figure subjects of Prudence Heward and Pegi Nicol MacLeod and the expressive landscapes of Emily Carr.

Cassatt, Mary (American, 1844–1926)

Cassatt painted figurative work, often featuring women and children. Her paintings were shown regularly at the Salon in Paris. She was the only American painter officially associated with the French Impressionists.

Conference of Canadian Artists (Kingston Conference)

A conference organized by the painter André Biéler in 1941 in Kingston, Ontario, attended by some 150 visual artists, writers, poets, and others interested in the arts in Canada. Among those present were Lawren Harris, Elizabeth Wyn Wood, Arthur Lismer, Alma Duncan, F.R. Scott, Miller Brittain, Walter Abell, A.Y. Jackson, and the American painter Thomas Hart Benton. Based on Biéler's recommendation for a national federation of artists and on other initiatives of the conference, the Federation of Canadian Artists was set up; the visual arts magazine *Canadian Art* was launched; and in 1957 the Canada Council for the Arts was created.

Contemporary Arts Society

Founded in 1939 by John Lyman, this Montreal-based society promoted a non-academic approach to modernist art and linked artistic culture in Quebec to contemporary life. Early members included Stanley Cosgrove, Paul-Émile Borduas, and Jack Humphrey.

de Lempicka, Tamara (Polish-Russian, 1898–1980)

An Art Deco painter, primarily of portraits of those in her circle of artists and socialites. Her work is known for its precise lines, elegance, and decadence. De Lempicka, who emigrated from Russia to Paris and later to the United States, was also famed for her glamour, parties, and unconventional romantic relationships.

Dix, Otto (German, 1891–1969)

An Expressionist painter and printmaker who created harshly satirical, sometimes grotesque depictions of figures from Weimar Germany, Dix was a pioneer of the *Neue Sachlichkeit* (New Objectivity) movement. War, prostitution, and human depravity were central themes of his work.

en plein air

French for “open air,” used to describe the practice of painting or sketching outdoors to observe nature and in particular the changing effects of light.

Expressionism

An intense, emotional style of art that values the representation of the artist’s subjective inner feelings and ideas. German Expressionism started in the early twentieth century in Germany and Austria. In painting, Expressionism is associated with an intense, jarring use of colour and brush strokes that are not naturalistic.

Fauvism

The style of the Fauves (French for “wild beasts”), a group of painters who took their name from a derogatory phrase used by the French journalist Louis Vauxcelles. As a historical movement, Fauvism began at the controversial Salon d’Automne in 1905, and ended less than five years later, in early 1910. Fauvism was characterized by bold, unmixed colours, obvious brush strokes, and a subjective approach to representation. Among the most important of the Fauves were Henri Matisse, André Derain, and Maurice de Vlaminck.

Gauguin, Paul (French, 1848–1903)

A member—with Vincent van Gogh, Georges Seurat, and Paul Cézanne—of the group of painters now considered the Post-Impressionists, Gauguin is known for his use of colour and symbolism and for his daring compositions. The paintings he made in Tahiti, representing an idealized “primitive” culture, are among his most famous.

German Expressionism

A modernist movement in painting, sculpture, theatre, literature, and cinema. Expressionism’s birth is often traced to 1905, when Die Brücke (The Bridge), a group of Dresden painters, broke with the practices and institutions of the academy and bourgeois culture, declaring themselves a “bridge” to the future. Another bold new group, Der Blaue Reiter (the Blue Rider), formed in 1911, focused more on the spiritual in art. Significant Expressionist painters include Ernst Ludwig Kirchner, Wassily Kandinsky, Paul Klee, Franz Marc, and Egon Schiele.

Gluckstein, Hannah “Gluck” (British, 1895–1978)

A feminist painter known for her depictions of flower pieces and for designing an Art Deco style frame called the “Gluck Frame.” A retrospective of Gluckstein’s work was held at the Fine Art Society, London, in 1973.

Group of Seven

A progressive and nationalistic school of landscape painting in Canada, active between 1920 (the year of the group’s first exhibition, at the Art Gallery of Toronto, now the Art Gallery of Ontario) and 1933. Founding members were the artists Franklin Carmichael, Lawren Harris, A.Y. Jackson, Frank Johnston, Arthur Lismer, J.E.H. MacDonald, and Frederick Varley.

Guérin, Charles (French, 1875–1939)

A painter and illustrator influenced by the Impressionists, Guérin painted still

lifes, portraits, and nudes with a subdued colour palette. His work is held at the Musée d'art moderne de la ville de Paris, the Musée national d'art moderne in Paris, and the Musée d'art de Toulon.

Harris, Lawren (Canadian, 1885–1970)

A founding member of the Group of Seven in Toronto in 1920, Harris was widely considered its unofficial leader. His landscape-painting style, unlike that of the other members of the Group, evolved into pure abstraction. The Group of Seven broke up in 1933, and when the Canadian Group of Painters was formed in 1933, Harris was elected its first president.

Hewton, Randolph (Canadian, 1888–1960)

A founding member of the Beaver Hall Group and the Canadian Group of Painters, Hewton painted landscapes, figures, and portraits. His primary influences were French Impressionism and the work of Canadian painter A.Y. Jackson.

Hodgkins, Frances (New Zealander/British, 1869–1947)

A watercolourist and art teacher who from 1901 studied and painted in Britain, North Africa, and Europe, spending more than ten years in Paris. Hodgkins settled in England, where she was associated with the Seven and Five Society, a group of modernist painters and sculptors whose work, like hers, moved from traditional styles toward abstraction.

Holgate, Edwin (Canadian, 1892–1977)

A painter, draftsman, and educator, best known for his portraits and for his woodcuts of figures set in landscapes. Holgate was a founding member of the Beaver Hall Group, a member of the Group of Seven, and a founding member of the Canadian Group of Painters.

Impressionism

A highly influential art movement that originated in France in the 1860s and is associated with the emergence of modern urban European society. Claude Monet, Pierre-Auguste Renoir, and other Impressionists rejected the subjects and formal rigours of academic art in favour of scenes of nature and daily life and the careful rendering of atmospheric effects. They often painted outdoors.

Jackson, A.Y. (Canadian, 1882–1974)

A founding member of the Group of Seven and an important voice in the formation of a distinctively Canadian artistic tradition. A Montreal native, Jackson studied painting in Paris before moving to Toronto in 1913; his northern landscapes are characterized by the bold brush strokes and vivid colours of his Impressionist and Post-Impressionist influences.

Kirchner, Ernst Ludwig (German, 1880–1938)

A painter and printmaker, Kirchner co-founded the German Expressionist group Die Brücke (The Bridge). Influenced by Edvard Munch and Vincent van Gogh, Kirchner is known for work imbued with erotic and psychological tension.

Lismer, Arthur (British/Canadian, 1885–1969)

A landscape painter and founding member of the Group of Seven, Lismer immigrated to Canada from England in 1911. He was also an influential educator of adults and children, and he created children's art schools at both the Art Gallery of Ontario in Toronto (1933) and the Montreal Museum of Fine Arts (1946).

Lockerby, Mabel (Canadian, 1882–1976)

A member of the Beaver Hall Group, the Canadian Group of Painters, and the Contemporary Arts Society. Lockerby's modernist paintings are defined by a strong sense of design. Her work is held at the National Gallery of Canada, Ottawa; the Montreal Museum of Fine Art; and the Art Gallery of Ontario, Toronto.

Lyman, John (Canadian, 1886–1967)

A painter and art critic. Founder of the Contemporary Arts Society and a champion of Canadian artistic culture, Lyman established the short-lived art school The Atelier and wrote for the *Montrealer*. In opposition to perspectives invested in a distinctly Canadian painting style, Lyman advocated for an international approach.

Manet, Édouard (French, 1832–1883)

Considered a forerunner of the modernist movement in painting, Manet eschewed traditional subject matter for depictions of contemporary urban life that incorporated references to classic works. Although his work was critically dismissed, his unconventional painting style influenced the Impressionists.

Matisse, Henri (French, 1869–1954)

A painter, sculptor, printmaker, draftsman, and designer, aligned at different times with the Impressionists, Post-Impressionists, and Fauvists. By the 1920s he was, with Pablo Picasso, one of the most famous painters of his generation, known for his remarkable use of colour and line.

McLaughlin, Isabel (Canadian, 1903–2002)

A modernist painter of landscapes and cityscapes. McLaughlin's early paintings were influenced by the Group of Seven, though her work evolved toward a simplified aesthetic that integrated pattern and design. She was a founding member of the Canadian Group of Painters, becoming president of the society in 1939.

modernism

A movement extending from the mid-nineteenth to the mid-twentieth century in all the arts, modernism rejected academic traditions in favour of innovative styles developed in response to contemporary industrialized society. Beginning in painting with the Realist movement led by Gustave Courbet, it progressed through Impressionism, Post-Impressionism, Fauvism, and Cubism and on to abstraction. By the 1960s, anti-authoritarian postmodernist styles such as Pop art, Conceptual art, and Neo-Expressionism blurred the distinction between high art and mass culture.

Monet, Claude (French, 1840–1926)

A founder of the Impressionist movement in France Monet's landscapes and seascapes are among the canonical works of Western art. Introduced to *plein air* painting as a teenager, Monet returned to it throughout his life as a means of exploring the atmospheric effects and perceptual phenomena that so interested him as an artist.

Moreau, Gustave (French, 1826–1898)

A painter and educator, Moreau prefigured the Symbolist and Surrealist movements. He painted biblical stories and mythology, suffusing his work with a sense of the mystical. He taught Henri Matisse, Georges Rouault, and Albert Marquet at the École des beaux-arts in Paris.

Morisot, Berthe (French, 1841–1895)

A painter and printmaker who found success at the Paris Salons before becoming involved, in the late 1860s, with the fledgling Impressionist movement. She became one of its most significant figures, best known for paintings of domestic life.

Morrice, James Wilson (Canadian, 1865–1924)

One of Canada's first modernist painters and first artists to gain international recognition, during his lifetime Morrice was nonetheless more celebrated in Europe than he was at home. He is best known for richly coloured landscapes that show the influence of James McNeill Whistler and Post-Impressionism.

Naudin, Bernard (French, 1876–1946)

A painter, printmaker, and educator. Naudin taught at the Académie Colarossi in Paris from 1912 to 1921. Known also for his political beliefs, Naudin advocated for social justice with his work.

Newton, Liliás Torrance (Canadian, 1896–1980)

A member of the Beaver Hall Group and the Canadian Group of Painters, Newton was among the most important portraitists of her time in Canada. Rideau Hall commissioned her for official portraits of Queen Elizabeth and Prince Philip. She was the third woman to be elected as a full member of the Royal Canadian Academy of Arts.

Nicol, Pegi (Canadian, 1904–1949)

A member of the Canadian Group of Painters, Nicol was a modernist painter whose work depicted energetic, vibrant scenes from the environments around her. She was known as Pegi Nicol MacLeod after 1937.

Ogilvie, Will (South African/Canadian, 1901–1989)

A commercial artist, educator, and painter, Ogilvie was the first official Canadian war artist, noted for creating images of war while himself under fire. He was a member of the Canadian Group of Painters and the Canadian Society of Painters in Water Colour.

Post-Impressionism

A term coined by the British art critic Roger Fry in 1910 to describe painting produced originally in France between about 1880 and 1905 in response to Impressionism's artistic advances and limitations. Central figures include Paul Cézanne, Paul Gauguin, and Vincent van Gogh.

realism

A style of art in which subjects are depicted as factually as possible. Realism also refers to a nineteenth-century art movement, led by Gustave Courbet, concerned with the representation of daily modern life, rather than mythological, religious, or historical subjects.

Robertson, Sarah (Canadian, 1891–1948)

Robertson was a member of the Beaver Hall Group and exhibited with several female painters from Montreal after the group disbanded. Influenced by Impressionism, Fauvism, and the Group of Seven, Robertson painted portraits, landscapes, and flowers in brilliant colours.

Savage, Anne (Canadian, 1896–1971)

A painter and educator. Savage's early work is characterized by rhythmic portrayals of Canadian landscapes, though her later paintings were abstract. She founded arts education organizations and was an original member of the Beaver Hall Group and the Canadian Group of Painters.

Symbolism

A literary movement that spread to the visual arts in the late nineteenth century. It encompasses work that rejects the representation of "real" space and incorporates spiritualist and revelatory aims—its artists sought to uncover the ideal world hidden within the knowable one. Important Symbolist painters include Paul Gauguin and the Nabis.

The Omega Workshops

Roger Fry established this Bloomsbury-based company in 1913 and co-directed it with Vanessa Bell and Duncan Grant. The company employed fine artists, and fine art principles, in the production of furniture, textiles, ceramics, and other household objects, seeking to remove the distinction between the fine and decorative arts. The Omega Workshops closed in 1919.

van Gogh, Vincent (Dutch, 1853–1890)

Among the most recognizable and beloved of modernist painters, van Gogh is the creator of *Starry Night* and *Vase with Sunflowers*, both from 1889. He is a nearly mythological figure in Western culture, the archetypal "tortured artist" who achieves posthumous fame after a lifetime of struggle and neglect.



SOURCES & RESOURCES

Heward exhibited frequently during her lifetime, and she often received positive reviews, though some of her figure paintings, such as *The Bather* and *Hester*, both 1937, provoked hostile reactions from the press. In the early 1920s, she regularly showed work at the Art Association of Montreal, and she later exhibited with the Beaver Hall Group, the Group of Seven, the Canadian Group of Painters, and the Contemporary Arts Society. Her first solo exhibition took place in 1932 at W. Scott & Sons Gallery in Montreal, and she exhibited both nationally and internationally.

KEY EXHIBITIONS



Installation view of the memorial exhibition of Heward's paintings organized by the National Gallery in 1948. The works are *Still Life*, n.d., *Barbara*, 1933, *Efa*, 1941, *Portrait (Mrs. Zimmerman)*, 1943, *Portrait Study*, 1938, and *Farmhouse Window*, 1938

1925	British Empire Exhibition, Wembley.
1928	Group of Seven exhibition, Art Gallery of Toronto.
1930	Group of Seven exhibition, Art Gallery of Toronto and Art Association of Montreal.
1931	Group of Seven exhibition, Art Gallery of Toronto.
1932	First solo exhibition, W. Scott & Sons Gallery, Montreal.
1938	<i>A Century of Canadian Art</i> , Tate Gallery, London.
1948 –49	March 4, 1948–August 31, 1949, <i>Memorial Exhibition, Prudence Heward, 1896–1947</i> , Montreal Museum of Fine Arts and National Gallery of Canada, Ottawa, among other locations.
1975	January 31–March 2, 1975, <i>Canadian Painting in the Thirties</i> , National Gallery of Canada, Ottawa.
1975 –76	December 12, 1975–February 1, 1976, <i>From Women's Eyes</i> , Agnes Etherington Art Centre, Kingston.
1979	July 15–August 26, 1979, <i>Prudence Heward and Friends</i> , Art Gallery of Windsor.

1986 March 1–April 27, 1986, *Expressions of Will: The Art of Prudence Heward*, Agnes Etherington Art Centre, Kingston.

IMPORTANT REVIEWS

Heward began to receive attention in the art press as early as 1914, when she was included in the Spring Exhibition at the Art Association of Montreal, and she continued to be noted in reviews of group shows both in Canada and internationally throughout her life. A.Y. Jackson (1882–1974), among others, reviewed her first solo exhibition in 1932, and Paul Duval was only one of many art critics who reviewed Heward’s memorial exhibition in 1948.

Ayre, Robert. “Significant Exhibition at Toronto by Diligent Canadian Group of Painters ‘Bristling with Signs of the Times,’” *Toronto Standard*, November 18, 1939.

Duval, Paul. “Art and Artists: Prudence Heward Show.” *Toronto Saturday Night*, April 24, 1948.

Holgate, Edwin. “Prudence Heward.” *Canadian Art* 4 (Summer 1947): 160–61.

Jackson, A.Y. “Paintings by Prudence Heward Placed on Exhibition in Montreal.” *Toronto Star*, April 27, 1932.

For links to scanned exhibition reviews as well as a selected bibliography, search the Canadian Women Artists History Initiative (CWAHI) database.

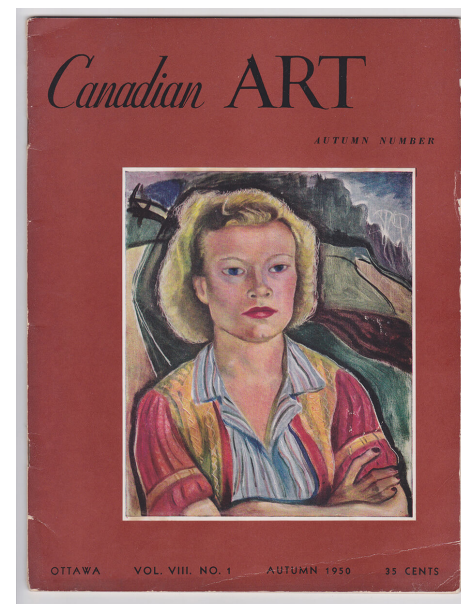
SECONDARY LITERATURE

Heward is usually featured in surveys of Canadian art and books on Canadian women artists. Since her death in 1947, several exhibitions have included her paintings; some of the exhibitions were concerned with Canadian painting generally, some with specific artists’ groups such as the Beaver Hall Group, while yet others were dedicated to Heward exclusively. The resulting exhibition catalogues are important sources for those interested in Heward’s work.

Braide, Janet. *Prudence Heward (1896–1947): An Introduction to Her Life and Work*. Montreal: Walter Klinkhoff Gallery, 1980. Exhibition catalogue.

Grafftey, Heward. *Portraits from a Life*. Montreal: Véhicule Press, 1996.

Hill, Charles C. *Canadian Painting in the Thirties*. Ottawa: National Gallery of Canada, 1975. Exhibition catalogue.



Autumn 1950 issue of *Canadian Art* magazine, which featured Prudence Heward’s painting *Farmer’s Daughter*, 1945. Though Heward is not mentioned in any of the articles in this issue, her painting was likely chosen for the cover to acknowledge her influence, even after her death



Cover of the publication *The Women of Beaver Hall* written by Evelyn Walters and published in 2005. The book includes sections on Heward and fellow artists Emily Coonan, Nora Collyer, Mabel Lockerby, Mabel May, Sarah Robertson, Anne Savage, and Ethel Seath.

Lerner, Loren. "From Victorian Girl Reader to Modern Woman Artist: Reading and Seeing in the Paintings of the Canadian Girl by William Brymner, Emily Coonan, and Prudence Heward." *Canadian Children's Literature* 33, no. 2 (2007): 19-50.

McCullough, Norah. *The Beaver Hall Hill Group*. Ottawa: National Gallery of Canada, 1966. Exhibition catalogue.

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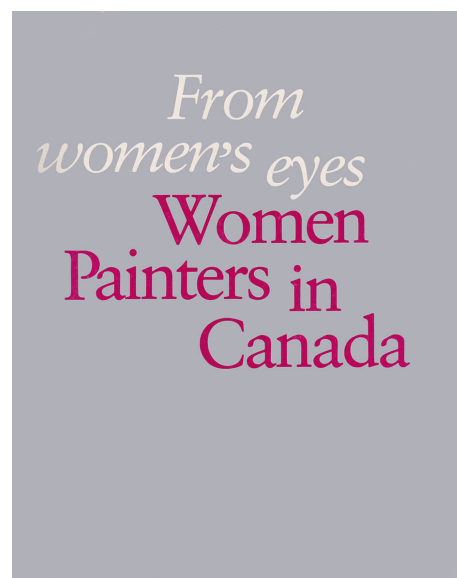
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CRITICAL INTERPRETATIONS

In 1975 feminist art historians Dorothy Farr and Natalie Luckyj organized an exhibition on Canadian women painters at the Agnes Etherington Art Centre in Kingston, and they included Heward in the show. In 1986 Luckyj curated an exhibition at the Centre dedicated exclusively to Heward. The accompanying catalogue, *Expressions of Will*, is one of the first to be written about a Canadian artist from a feminist perspective. More recently, art historian Charmaine Nelson has highlighted issues related to race in Heward's depictions of black women.



Cover of the exhibition catalogue *From Women's Eyes* organized by Dorothy Farr and Natalie Luckyj for the Agnes Etherington Art Centre in 1976 to celebrate International Women's Year in 1975.

Emeny, Shirley Kathleen. "Plurality and Agency: Portraits of Women by Prudence Heward." MA thesis, University of Alberta, 1999.

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Powell, Grace. "Challenging the Status Quo: Prudence Heward's Portrayals of Canadian Women from the 1920s to the 1940s." MA thesis, Concordia University, 2008.



Cover of exhibition catalogue *Expressions of Will: The Art of Prudence Heward* curated by Natalie Luckyj for the Agnes Etherington Art Centre in 1986.

FILM

In 1994 the National Film Board released *By Woman's Hand*, which focuses on three women artists living and working in Montreal in the early twentieth century: Heward, Sarah Robertson (1891-1948), and Anne Savage (1896-1971).

Ferrari, Pepita, and Erna Duffie, dirs. *By Woman's Hand*. National Film Board of Canada, 1994. 57 min.

ARCHIVES

Heward was born in Montreal, and several of her paintings are in the collection of the Montreal Museum of Fine Arts, as well as archival material. However, the Prudence Heward Fonds—which includes six sketchbooks, photographs, and Heward's palette, among other items—is held at the National Gallery of Canada Library and Archives, Ottawa. Another rich resource is the Isabel McLaughlin Fonds at the Agnes Etherington Art Centre, which includes many letters Heward wrote to McLaughlin.

Agnes Etherington Art Centre, Kingston—Isabel McLaughlin Fonds

Art Gallery of Ontario—Edward P. Taylor Research Library and Archives

Canadian Women Artists History Initiative Documentation Centre, Montreal

Edmonton Art Gallery—Library

Library and Archives Canada, Ottawa

London Public Library, ON

Montreal Museum of Fine Arts

Musée d'art contemporain de Montréal—Media Centre

Museum of Modern Art, New York

National Gallery of Canada, Ottawa—Library and Archives

University of British Columbia—Fine Arts Library

Vancouver Art Gallery—Library

Winnipeg Art Gallery—Clara Lander Library

FURTHER READING

At the time of her death in 1947, Heward had several books on modern art in her personal library, including texts by Roger Fry and Robert Henri. She also had a copy of *The Adventures of the Black Girl in Her Search for God* by playwright George Bernard Shaw. Heward was greatly influenced by her teacher at the Art Association of Montreal, William Brymner (1855–1925). The following texts serve to contextualize Heward's oeuvre.

Boutilier, Alicia, and Paul Maréchal, eds. *William Brymner: Artist, Teacher, Colleague*. Kingston, ON: Agnes Etherington Art Centre, 2010. Exhibition catalogue.

Fry, Roger. *Cézanne: A Study of His Development*. New York: Noonday Press, 1963.

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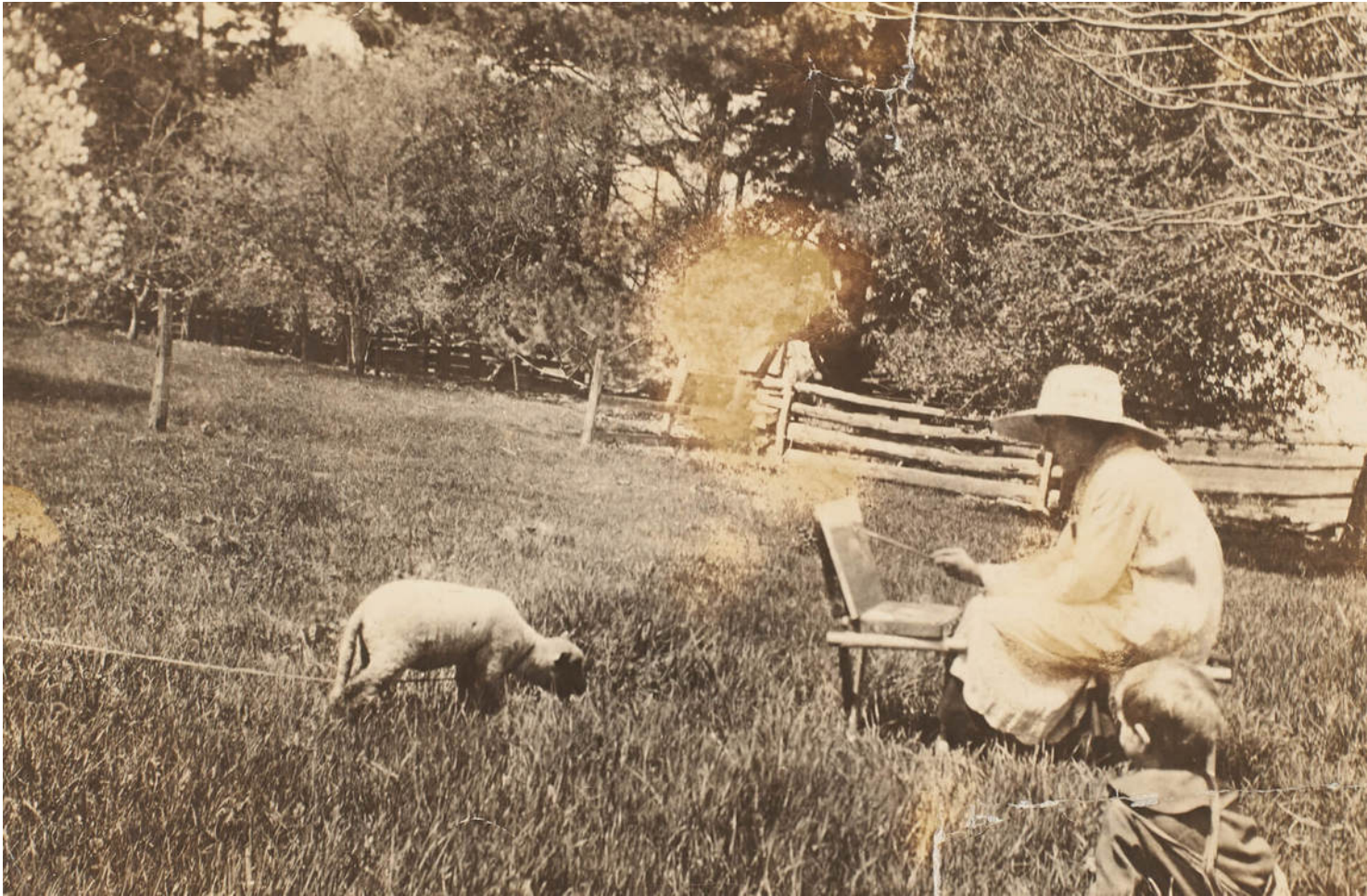
?. *Vision and Design*. London: Chatto & Windus, 1920.

Shaw, George Bernard. *The Adventures of the Black Girl in Her Search for God*. London: Constable & Co., 1932.

Wardle, Marian, ed. *American Women Modernists: The Legacy of Robert Henri, 1910–1945*. Provo, UT: Brigham Young University Museum of Art; New Brunswick, NJ: Rutgers University Press, 2005. Exhibition catalogue.



The original cover design for George Bernard Shaw's *The Adventures of the Black Girl in Her Search for God* published in 1932 with illustrations by John Farleigh.



Photograph of Heward painting *en plein air* around Brockville, c. 1920.

THE CANADIAN WOMEN ARTISTS HISTORY INITIATIVE

Concordia University, Montreal, founded in 2007.

The Canadian Women Artists History Initiative (CWAHI) is a collaborative network that brings resources and researchers together in order to foster scholarship on historical women artists in Canada. The Initiative's focus is on the period before 1967, as well as on women artists who were born before 1925. CWAHI has a documentation centre based at Concordia University in Montreal, an artist database online that provides biographical details and extensive bibliographies, and an online reviews database of scanned periodical reviews, offering researchers easy access to primary documents.

ABOUT THE AUTHOR

JULIA SKELLY

Julia Skelly teaches in the Department of Art History and Communication Studies at McGill University. She is the author of *Addiction and British Visual Culture, 1751–1919: Wasted Looks* (Ashgate, 2014) and *Radical Decadence: Excess in Contemporary Feminist Textiles and Craft* (Bloomsbury, 2017). Skelly is interested in Prudence Heward in part because of her Montreal roots but also because Heward's figurative paintings often represent women as self-contained and confident. She has long been intrigued and troubled by Heward's aesthetic choices related to gender and race in her paintings of black women, and she welcomed the opportunity to engage critically with these artworks, drawing on both feminist and post-colonial theories. She also appreciates the fact that curator Charles C. Hill once described Heward as the *enfant terrible* of Montreal's art world in the early twentieth-century.



"I was first drawn to Prudence Heward's work because of her female subjects' facial expressions and other body language. I am fascinated by the sense of interiority that Heward was able to create in these paintings of non-smiling women. Heward suffered terribly from loss and illness, yet she produced an oeuvre characterized by an engagement with both European modernism and female subjects who do not ask the viewer to see them as feminine or even attractive."

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From the Author

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From the Art Canada Institute

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Prudence Heward, *Girl on a Hill*, 1928. (See below for details.)

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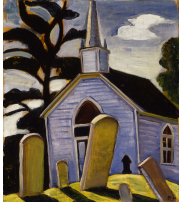
Biography: Portrait of Prudence Heward in London, photograph by Hugh Cecil, 1930. Robert McLaughlin Gallery Archives, Oshawa.



Key Works: Prudence Heward, *At the Theatre*, 1928. (See below for details.)



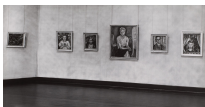
Significance & Critical Issues: Prudence Heward, *Clytie*, 1938. (See below for details.)



Style & Technique: Prudence Heward, *The Blue Church*, Prescott, 1933. (See below for details.)



Sources & Resources: Prudence Heward, *Self-Portrait*, n.d. Robert McLaughlin Gallery, Oshawa, 2003HP129.



Where to See: Installation view of the Memorial Exhibition of Heward's paintings, organized by the National Gallery in 1948.

Credits for Works by Prudence Heward



Ann, 1942. National Gallery of Canada, Ottawa, gift of H.S. Southam, Ottawa, 1944, no. 4591.



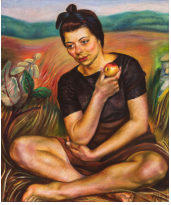
Anna, c. 1927. National Gallery of Canada, Ottawa, no. 3537.



At the Café, c. 1929. Montreal Museum of Fine Arts, 1950.1036.



At the Theatre, 1928. Montreal Museum of Fine Arts, 1964.1479.



Autumn (Girl with an Apple), 1942. Collection of Elizabeth and Tony Comper. Photograph by Toni Hafkenscheid.



Autumn Landscape, c. 1941. National Gallery of Canada, Ottawa, gift of the Heward family, Montreal, 1948, no. 4964.



Barbara, 1933. Private collection. Photograph by Nick Menzies.



The Bather, 1930. Art Gallery of Windsor.



The Blue Church, Prescott, 1933. McMichael Canadian Art Collection, Kleinburg, gift of Dr. Naomi Jackson Groves, 1984.18.3.



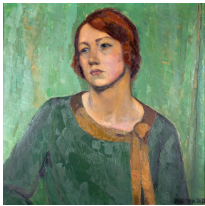
Clytie, 1938. Robert McLaughlin Gallery, Oshawa, 1987HP38.



Dad (August 24th, 1910), Sketchbook 1, Prudence Heward fonds, National Gallery of Canada Library and Archives, Ottawa.



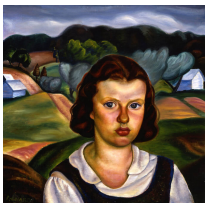
Dark Girl, 1935. Hart House, University of Toronto, purchased by the Hart House Art Committee with the Harold and Murray Wrong Memorial Fund, 1936.



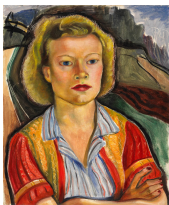
Eleanor, 1924. Private collection. Photograph by Nick Menzies.



The Emigrants, c. 1928. Private collection. Photograph by Nick Menzies.



Farmer's Daughter, 1938. Winnipeg Art Gallery, gift of the Estate of Prudence Heward, G-51-170. Photograph by Ernest Mayer.



Farmer's Daughter, 1945. National Gallery of Canada, Ottawa, gift of the Heward family, Montreal, 1948, no. 4953.



Figure Study, 1925, Sketchbook 3, Prudence Heward fonds, National Gallery of Canada Library and Archives, Ottawa.



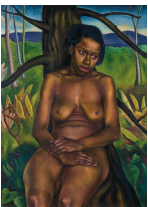
Girl in the Window, 1941. Art Gallery of Windsor, given in memory of the artist and her sister by the estate of Gladys S. Nares, 1981, no. 81.6.



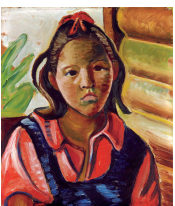
Girl on a Hill, 1928. National Gallery of Canada, Ottawa, no. 3678.



Girl Under a Tree, 1931. Art Gallery of Hamilton, gift of the artist's family, 1961.



Hester, 1937. Agnes Etherington Art Centre, Kingston, gift of the Honourable Heward Grafftey and purchase, Chancellor Richardson Memorial Fund and Wintario matching funds, 1985, no. 28-191. Photograph by Paul Litherland.



Indian Child, 1936. Montreal Museum of Fine Arts, 1975.30.



Indian Head, 1936. Robert McLaughlin Gallery, Oshawa, 1993HP5.



Italian Woman, c. 1930. Private collection.



Jim, 1928. Musée national des beaux-arts du Québec, Quebec City, 2010.235.



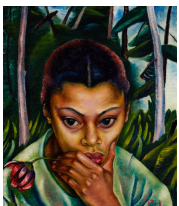
Leaves (Study for Portrait of Barbara), c. 1933. National Gallery of Canada, Ottawa, gift of the Heward family, Montreal, 1948, no. 4962.



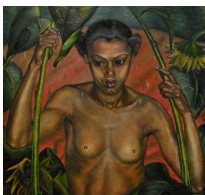
Miss Lockerby, c. 1924. Private collection.



Mommsy, 1910, Sketchbook 1, Prudence Heward fonds, National Gallery of Canada Library and Archives, Ottawa.



Negress with Flower, n.d. Robert McLaughlin Gallery, Oshawa, 1989HP143.



Negress with Sunflowers, c. 1936. Private collection.



Portrait (Mrs. Zimmerman), 1943. National Gallery of Canada, Ottawa, gift of the Heward family, Montreal, 1948, no. 4955.



Portrait Study, 1938. Art Gallery of Ontario, Toronto, no. 2540.



Rollande, 1929. National Gallery of Canada, Ottawa, no. 3709.



Rosaire, 1935. Montreal Museum of Fine Arts, 1944.859.



Scene of Venice, c. 1928. Montreal Museum of Fine Arts, 1975.32.



Self-Portrait, c. 1926, Sketchbook 3, Prudence Heward fonds, National Gallery of Canada Library and Archives, Ottawa.



Sisters of Rural Quebec, 1930. Art Gallery of Windsor.



Street in Cagnes, c. 1930. Robert McLaughlin Gallery, Oshawa, 1989HP141.



Study of the Drawing Room of the Artist, c. 1940. Private collection. Photograph courtesy of Sotheby's Inc.



A Summer Day, 1944. Private collection.



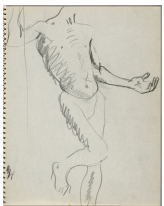
Tonina, 1928. Collection of A.K. Prakash.



Untitled (Figural sketch of a nurse and a patient), c. 1916, Sketchbook 2, Prudence Heward fonds, National Gallery of Canada Library and Archives, Ottawa.



Untitled, c. 1925. Collection of Elizabeth and Tony Comper. Photograph by Toni Hafkenscheid.

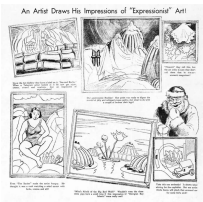


Untitled, n.d., Sketchbook 3, Prudence Heward fonds, National Gallery of Canada Library and Archives, Ottawa.



Untitled, n.d., Sketchbook 4, Prudence Heward fonds, National Gallery of Canada Library and Archives, Ottawa.

Credits for Photographs and Works by Other Artists



"An Artist Draws His Impressions of 'Expressionist' Art," *Toronto Evening Telegram*, November 25, 1933.



Berries and Laurel, c. 1930, by Frances Hodgkins. Auckland Art Gallery Toi o T?maki.



Cover of *The Adventures of the Black Girl in Her Search for God*, by George Bernard Shaw (London: Constable & Co., 1932).



Cover of *Canadian Art* 3, 1 (Autumn 1950).



Cover of *Expressions of the Will: The Art of Prudence Heward*, by Natalie Luckyj (Kingston, ON: Agnes Etherington Art Centre, 1986).



Cover of *From Women's Eyes: Women Painters in Canada*, by Dorothy Farr and Natalie Luckyj (Kingston, ON: Agnes Etherington Art Centre, 1975).



Cover of *The Women of Beaver Hall: Canadian Modernist Painters*, by Evelyn Walters (Toronto: Dundurn Press, 2005).



The Cradle, 1873, by Berthe Morisot. Musée d'Orsay, Paris.



Design for a Small Screen, c. 1920, by Vanessa Bell. Art Gallery of Ontario, Toronto, 91/152.



The Farm Pond, Charleston, 1918, by Roger Fry. Hepworth Wakefield, West Yorkshire, England.



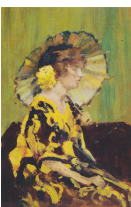
In the Loge, 1879, by Mary Cassatt. Museum of Fine Arts, Boston, The Hayden Collection—Charles Henry Hayden Fund.



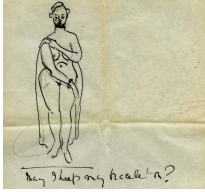
Gallery No. 1 (North wall), *Canadian Art Exhibition*, Musée Jeu de Paume, Paris, 1927, Visual Resources Collection, National Gallery of Canada Library and Archives, Ottawa. Photo © NGC.



Kizette on the Balcony, 1927, by Tamara de Lempicka. Musée national d'art moderne, Paris.



Lady Holding a Parasol, c. 1915, by William Brymner. Power Corporation of Canada Art Collection.



Letter from Heward to McLaughlin, November 7, 1944, p. 7. Queen's University Archives, Isabel McLaughlin fonds, 2303.37-9-8.



Louise McLea card, c. 1930. Bibliothèque de la danse Vincent-Warren, Montreal, CAR-047.



Night Café, 1888, by Vincent van Gogh. Yale University Art Gallery, New Haven, bequest of Stephen Carlton Clark, B.A. 1903, 1961.18.34.



Nude, 1907, by Charles Guérin. Hermitage Museum, St. Petersburg, Russia.



Nude in a Landscape, c. 1930, by Edwin Holgate. National Gallery of Canada, Ottawa, no. 3702, © Estate of Edwin Holgate, Jonathan Rittenhouse, executor.



Nude in a Studio, 1933, by Lilius Torrance Newton. Private collection.



Olympia, 1863, by Édouard Manet. Musée d'Orsay, Paris.



Photograph of Heward painting *en plein air* around Brockville, c. 1920, Prudence Heward fonds, National Gallery of Canada Library and Archives, Ottawa.



Portrait of the Duchess de La Salle, 1925, by Tamara de Lempicka. Private collection.



Portrait of Journalist Sylvia von Harden, 1926, by Otto Dix. Centre Pompidou, Paris.



Portrait of Prudence Heward, c. 1920, by Lilius Torrance Newton. Private collection.



Prudence Heward and her brother Chilion in England, c. 1915 Prudence Heward fonds, National Gallery of Canada Library and Archives, Ottawa.



Prudence Heward in the forest at Fontainebleau, c. 1925, Prudence Heward fonds, National Gallery of Canada Library and Archives, Ottawa.



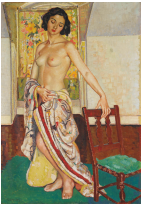
Prudence Heward *Memorial Exhibition*, National Gallery (1948), Visual Resources Collection, National Gallery of Canada Library and Archives, Ottawa.



Prudence Heward *Memorial Exhibition*, National Gallery (1948), Visual Resources Collection, National Gallery of Canada Library and Archives, Ottawa.



Prudence Heward reading in Knowlton, Quebec, c. 1940. National Gallery of Canada Library and Archives, Ottawa.



Semi-Draped Nude in the Artist's Studio, n.d., by Randolph Hewton. Private collection, courtesy of Waddington's, Auctioneers & Appraisers.



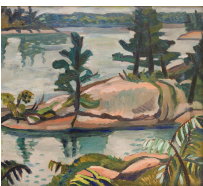
Studio portrait of Gluck, 1926, photographed by E.O. Hoppé.



Studio portrait of Prudence Heward, c. 1927. Photography courtesy of Ross Heward and Véhicule Press, Montreal.



Study for l'Abside de Notre Dame, c. 1929, by Isabel McLaughlin. Robert McLaughlin Gallery, Oshawa, 2003MI118.



Untitled, c. 1930s, by Sarah Robertson. Private collection.



The Vaughan Sisters, 1910, by William Brymner. Art Gallery of Hamilton, 62.43.12.



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